

The general plan of the present Commentar has been to give *first* a portion of the text which for facility of reference, has been numbered into paragraphs, *then* the Sanskrit Commentary on it and *lastly* the Translation of it into English. The Sanskrit Commentary *explains* the meanings of all difficult and obscure words occurring in the text in easy idiomatic Sanskrit, *analyses* and *expounds* all the compounds, and *gives* the Grammatical note derivation of words in places, and all the allusion wherever they occur. In the English Translation the primary consideration, which has been studiously kept in view throughout, has been to give to the reader in as literal a manner, the full and exact sense of the original without in any way detracting from its real beauty, as is compatible with the idiomatic flow of both. In the case of paronomastic or double-meaning words and other difficult or technical expressions, first a literal translation of the apparent contextual sense has been given, and then the other sense, with such further explanatory notes or a free running explanation of it as seemed necessary, has been added in brackets. Long sentences and compounds have been analytically dealt with in the translation, and the component parts thereof have been separated by means of dashes and the first words of every subsequent qualifying expression being put in italics. The allusions both apparent and implied in the metaphors and similes, have also been, after the regular translation, explained fully and clearly in brackets. The English translation has thus been not only literal throughout, but so arranged along with the explanatory

latter in brackets, that if the latter were to be omitted altogether, the reader would nevertheless have a complete literal translation of the original, though it might in places strike as being rather rude or graceless in form without the bracketed material.

Besides the above, a fairly exhaustive Introduction dealing with the life and works of the poet, together with a critical account of the gradual development of Classical Sanskrit Prose, the essentials of a poetic composition, its technical styles of writing, the difference between a Kathá and an Akhyayika, and a full Summary of the story of Kádambari, has also been prefixed to it. Some additional notes of general interest in *Sanskrit* have been further added to it at the end in the form of an Appendix. In short, no pains have been spared in adding to the general utility of the work, not only with a view to help and facilitate the study of Kádambari by a casual reader, but also to meet, to as large a measure as possible, the usual multi-arious needs and inevitable requirements of a regular modern University student of Sanskrit.

It must, in conclusion, be pointed out that in the preparation of the present commentary the standard Edition of Kádambari by Dr Peterson, which no commentator of any of Bānā's works can ever really afford to overlook with ease, notwithstanding some of its views on a number of points being necessarily unacceptable, has throughout been of great use to it, as also the valuable Editions of the different portions of Kádambari by such eminent,

able and veteran scholars as Messrs. Kale Kane, to all of whom, among others, its indebtedness is hereby gratefully acknowledged for the various useful hints and suggestions thrown out to them from time to time. So far as the English Translation is concerned its indebtedness, in particular among others, to the monumental work, the Anglo-Sanskrit Dictionary, of Sir Monier Williams must needs be further acknowledged, as the work has, in its own way been of not a little help throughout. The printing and the proof-reading of the work has been very carefully carried out; it nevertheless but possible that there might still have easily lurked behind some unintentional misstatements of omission and commission here and there. The pointing out of these by the kind and indulgent reader, together with any other useful suggestions he may have to offer, will all be very thankfully and gladly received.

28, Hewett Road,
Allahabad. } DEBI PRASAD MALAVIYA
The 4th December, 1930. }

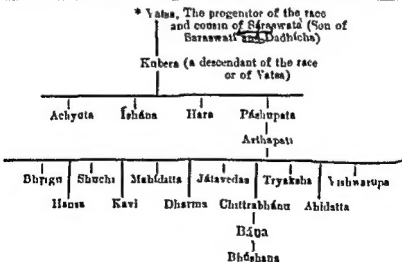
INTRODUCTION.

Bāṇa's Life and Parentage

Due to a variety of reasons, from extreme modesty,—it may be,—on the one side, to extreme indifference on the other, what we generally find among the Sanskrit writers and poets, is an almost invariable aversion on their part to furnish us with their personal accounts in their writings, with the result that the curious readers and scholars have most often inevitably to fall back upon various devices, and by no means absolutely certain, materials,—such as the plate inscriptions, contemporaneous literary records etc,—for deriving such of their knowledge of these authors from them, as they may be able to afford. This abstension is mainly responsible for our knowledge of them being either in some cases to be virtually equal to nothing, or in others being but scanty, not unoften built upon traditional and imaginative accounts. Sanskrit writers providing us with their autobiographical references is generally a matter of rare occurrence. But though rare, instances of such authors are not absolutely wanting, our present author being one of these. It is therefore a matter of no small satisfaction to find that Bāṇa, unlike many other Sanskrit poets and writers, has left us some tolerably good account of himself and his family, somewhat sketchily in the introductory verses at the beginning of his present work, *Kādambarī*, and in fairly greater detail in his other well known work, *Harshacharita*, the first few chapters of which are almost entirely devoted to the poet's account of himself and his worthy ancestors. Now, according to both these works, our author traces his descent from one Vatsa, who was a cousin of Saraswata (son of Saraswati and Dadhicha), and the illustrious progenitor of the mighty Vatsyayana race. Kubera, who was a descendant sprung

from this race, was a Brahmana of great literary attainments, and a profound scholar highly honoured and worshipped, as one of the prefatory verses to Kādambari says, by many a Gupta King. According to the Harshacharita, one of the four sons of this Kubera, was Páshupata as will appear from the pedigree* of the family as based on that work,—a name which, strangely enough, finds no mention in the prefatory verses to Kadambari, for reasons now left entirely to the domain of guess-work. Pashupata had a son, named Arthapati, among the eleven sons of whom, was one called Chittrabhanu, the father of our learned poet Bāṇa.

The ancestral home and residence of the family, ever since the time of its progenitor, Vatsa, was in Pritikūṭa a place situated on the bank of the great river Hiraṇya bahu, called by its other name as the Shoga (*which we call Shona*). Bāṇa was not destined to enjoy the company of his parents for long, for he lost his mother, named



Rājya-devī, at a very early age, while he was yet a child, and was thereafter tenderly brought up by his extremely affectionate father, who acted as a very mother to him. His father also died while he was nearly fourteen years of age. It may be mentioned here that Bāpa had two half-brothers (from a Sudra woman), named Chandra sena and Mattī sena, and also four cousins, named Gaṇapati, Adīti 3 pati, Tarāpati and Shyamala

After the death of his father, Baga gave himself up to a life of wandering, being strongly impelled by a feeling of curiosity to visit different lands and countries. Though an heir to great ancestral affluence which could easily have enabled him to live much above his usual wants in life, yet the impulses of his youthful mind, with all its natural vagaries and extravagances, led him away from home to wander from place to place, much to the ridicule, as he tells us, of his eminent contemporaries and neighbours. During these travels, he had a large number of 'friends and allies of equal age,' whose list* he gives us at some length, indi-

[illegible]

cating his own leanings and the variety of characters who formed his company at the time, the vernacular poet *Ishana* as his greatest friend, *Rudra* and *Nardiyana* as his dear comrades, *Anangbana* and *Suchibana* as his bards, *Sudrishiz* as his book-reader, *Govindaka* as his writer or scribe, *Viravarma* as his painter, and *Mayuraka* as his poison doctor, being among the more eminent of them. These wanderings, in the course of which he visited a number of places and eminent men of letters and position were, however, not altogether without any avail to him, for he returned home at the end of them, full of great wisdom and experience, and with a better and much wider outlook on life.

On his return from these travels, while Bana was, after his mid-day meal, sitting one hot day in summer in his house, his half brother Chandrasena, conducted to his presence a messenger with a letter from Krishna, the brother of King Sri Harsha, referring the poet for his wishes orally to his messenger Mekhalaka, and bidding him lose no time in carrying out the same. In the message Krishna said that, being causelessly attracted towards the poet as though to a near kinsman, he had interceded on his behalf with the Emperor Harsha, whose ears had been poisoned against him by some malignant people, and had informed him that he (*i.e.*, Bana) could not have been guilty of anything more than the usual follies and weaknesses of youth, which the King granting, he would now ask him to repair immediately to the Emperor's Court. This message at first set the poet atninking, but later, after a good deal of hesitation, he made up his mind to go, and then, having performed certain auspicious rites he set out, early next morning, from Prithkuta, and in a little more than a couple of days time arrived at the emperor's camp, which was at the time located, on the *Aprayati* in the vicinity of the town of *Magi* of *Magitara*.

While being led to the Emperor's tent, Bana passed

saying that he could not hope even in a century of lives to tell them the whole story of the illustrious Emperors mighty deeds, but promised to do so if they would be content to hear only a part of it, and this the next morning he accordingly did

This much about the personal history of the poet we learn from the autobiographical account set out by him in the early chapters of his Harshacharita. As to the subsequent events of his life, we have hardly any materials left to fall back upon. A somewhat safe conjecture, by no means utterly improbable, may lead us to pronounce that he might have allowed it to pass in peaceful literary pursuits until the moment when the cruel hand of death suddenly fell upon him. For he died while yet full in the midst of his great work, the romance of Kadambari, leaving it unfinished. To his talented and worthy son belongs the high credit of bringing the work to a successful conclusion as we now have it, he having undertaken the same, not out of any poetic pride, as he informs us, but from a sense of pain an unfinished story on the death of his father would cause to good men.* The name of the dutiful son, according to the view of Dr Buhler, was Bhushapabapa. Some accounts refer to him as Bhushapa Bhatta, others as Pulina or Pulinda†

His date and Contemporaries

As regards the date of our poet, we seem to be on a much surer ground than that of anything else. We are able,

* वादि दिवं पितरि सङ्गमयैव कार्यं विशदित्वाय पुत्रि पश्यन् स्यात्प्रयत्नः ।

दृष्टं तं कर्तुं तदवकाशमिहैव विमोक्षयः । आरभ्य यत्नं च यदा न क्षमिष्यदर्शितम् ॥

[Introduction to the Uttarabhāga of Kadambari]

† लेखनेऽपि सङ्गमयैव कार्यं । अदिति विमोक्षयः ।

किं पुनः सङ्गमयैव । पुलिन्दकृतमिति ।

[Dhensuāla in his introduction to the Tilakamansari in ecologic reference to Bāga]

with some sort of confidence to locate him in time unlike many a Sanskrit writer, on the basis of materials, the authority of which cannot easily be disputed. We know it as a matter of historical fact that King Sri Harsha flourished during the period from 606 A D to 648 A D. We further learn from the autobiographical account left to us by the poet in his *Harshacharita*, that he was patronised by King Sri Harsha. Apart from this, we also find a somewhat detailed reference to a *king* Harsha lording it over the whole of Northern India at the time, by the famous Buddhist traveller from China, named Hiouen Tsang, who was in India for a number of years from 629 A D to 645 A D, visiting the sacred places connected with the Buddha and his religion. From the extensive memoirs, which this traveller has left of his travels in India, read with Bāṇa's own account of the King, it appears almost beyond the possibility of a doubt, that the Chinese pilgrim's '*A king Harsha, ruling over the whole of northern India*', cannot be any other monarch than the one who patronised Bāṇa, and was later immortalised by him through his pen. This brings our poet Bāṇa well within the range of King Harsha's time (606 to 648 A D), and we may safely assert that he must have lived about the closing of the sixth and the first half of the seventh century A D.

Besides the above we find a good deal of other corroborative evidence* also, which points to the same conclusion, and consists mainly of a reference to Bāṇa and his works by a number of writers* ranging between the

* Our attention has been very pointedly drawn to this evidence and these writers by Mr P V Kane in his most ably written Introduction to the various portions of *Kādambarī* edited by him. The spirit of research which he has so keenly brought to bear upon the subject in the somewhat detailed collation of the different authors and their works in this connection is highly commendable. For want of space we however refrain from

8th and the 12th century of the Christian era. It may be mentioned here that the importance of Bāga's date lies not merely in the location of his own time, but also because it furnishes some reliable basis for fixing the comparative chronology of many other Sanskrit writers mentioned by him. For instance, he admiringly refers in the Introduction to his *Harshacharita*, to the poets Bhāsa, Kalidāsa, Adhyaraja etc., as also to the works, such as *Vasavadattā* (of the poet Subandhu), *Bṛhatkatha* (of Guṇadhya), etc., of others, which clearly goes to show that these various important authors must have preceded him in time, and lived sometime before his own, namely, the first half of the seventh century.

Among the contemporaries of Bāga, the one most eminently mentioned is generally said to be the poet Mayūra who is popularly known as having also been closely related to him as his father-in-law. Now, this Mayūra was also a great poet, as referred to by Rajashekhara in the *Suktimuktavali*,* and seems once to have had a contest† with Bāga, as brought about by King Sri Harsha. A somewhat curious story is prevalent with regard to the two poets. Once suffering from leprosy, Mayūra praised the Sun in a century of verses constituting the *Suryasataka*, and got rid of the disease‡. Thereupon, being jealous of him, Bāga maimed

quoting here at any length from the same, beyond what we have already said above, and would in that event, gladly refer the curious reader for a detailed study of it, to Mr. Kane's own admirable Introduction.

* दशं कविमुज्ज्वलानां यथा यवज्जगदीश्वरम् ।

विपदिदिव जायते जायते वाङ्मनिकृतिः ॥

—Bāṇasēkhara in the *Suktimuktavali*.

† यन्निरवर्धनिष्ठितहारिणोरवनीयति ।

जीवर्षे हव यद्वह यत्न वाचनमूदये ॥—*Navanābhāśokacharita*

(Mr. Purkhi's Essay)

‡ ' य दिवादिर्नष्टराटीनानिवाचनविचारकम् ' ।—*Kāvya Prakāśh*

himself, and composed the Chandísataka in honour of the goddess Chandī or Durgā, and thereby had his lost limbs restored. It is possible that this Mayūra may be the same person as that referred to above as 'वाङ्मुखो बभूवुः', among the companions of Bāṇa during his wanderings, for the verse, just quoted from the Sūktimuktāvalī, might be taken to suggest that the poet Mayura might also have been a 'वाङ्मुख' or poison doctor. Another contemporary of Bāṇa seems to have been the poet Matanga divākara, who, by the sheer force of his learning, is mentioned by Raja-Shekhara to have been an equal of Bāṇa and Mayūra at the court of King Sri Harsha *

Bāṇa's Literary works and their Estimate

For a proper appreciation of what may have to be said a little later on in dealing with the actual subject-matter of the present heading, it seems necessary that we should first have some definite idea as to the essentials of real poetry, the progress of classical Sanskrit prose and rhetoric, the classification of prose compositions etc ; and we accordingly proceed to do so

(i) The Essentials of Poetry.

It may at once be observed as to what constitutes 'real poetry' in Sanskrit Literature, that mere versification or metrical composition, beyond being an additional and external ornament is no *indispensable* part of it. From the definitions of Kāvya or poetry, as given in the various works on Sanskrit rhetorics, it seems almost a settled rule now that *poetry* may be written either in *prose* or in *verse* †. It has, indeed, been said that *Prose* is the touchstone of

* छंदो मभावोवाङ्मुखो वाचतवदिवाकर ।

श्रीहर्षरघुनाथवरचर्य बभूवुः वाच-भूयः । —Rājashekhara

† 'काव्यं गद्य' च 'पद्य' च कर्हिषेव व्यवहितम् । Dandin Kāv Pr I

*poets** Similarly it may be observed that the various technical qualities of verbal ornamentation, such as *Alpa kara Guna* and *Dhvani* etc., involving the use of the different figures of speech and the employment of the distinctive rhetorical devices, though in themselves most usefully important and, indeed, necessary to some extent, as serving the purpose of an external embellishment, do not constitute what may be said to be the *soul* of poetry. Human life, with all the realistic interests and features of its woes and weals, and its nature, as it is constituted, is a complex of subtleties,—of the conflicting emotions of love and hatred, of hope and despondency, of fear and compassion,—and these again undergo considerable variation under the varying circumstances of life surrounding them. A faithful reflection of these and other kindred subjects in suitable language, no matter what external garb and rhetorical ornamentation it puts on, is unmistakably *Kavya* or Poetry. As professor Shairp, in his *Aspects of Poetry* (quoted by Mr. Kale in his Introduction to *Kadambari*), says, 'Poetry is the expression, in beautiful form and melodious language, of the best thoughts and the noblest emotions, which the spectacle of life awakens in the finest souls,' and which, it might be added, are capable of accomplishment as much by prose as by poetry. According to some Sanskrit rhetoricians, *Rasa* or sentiment of any kind, forms the essential attribute of poetry, which, though versified is, in the absence thereof, no poetry at all, or at best but a poor example of it. But this *Rasa* apart from its connotation of delicious verbal sweetness of expression or theme, can hardly be divorced from the various emotions and sentiments of human existence, that have been referred to above as forming the basis of a real poetic composition.

* 'एतत् कवित्वं निमित्तं कवि'—From a quotation by Vāmana (referred to in Mr. Kane's Introduction)

(11) Development of Classical Sanskrit Prose and Rhetoric.

From the immediately foregoing observations it will be clear that, strange as though it may appear, Poetry or Kāvya *properly so called*, may well be composed in prose as well as in verse or metrical form, and the fact appears to have been distinctly recognised by the Sanskrit writers from the very early times down to the period in the neighbourhood of Bana, when Prose Kāvya or Poetic Prose composition reached its highest pitch of success in the line. Although the metrical or versified form of poetry has invariably been in the field of Sanskrit literature, the predominant vehicle of thought, yet we find that, side by side with this, the prose form of poetic composition has also all along been undergoing a great evolution. Our definite knowledge of the earliest traces of prose composition goes back to the Pre Classical period, for we freely come across instances of it even in the Vedas, and later in the Brahmagas, the Upanishadas and the various Sutra Granthas. But, apart from the fact that they are, almost with a rigid exclusiveness, devoted to religious life and thought, they represent the crudest form of it, and lack, as we expect they naturally should, in variety of theme and any picturesque mode of treatment, until we come down to the early centuries of the present Christian era when, long before the time of Bāṇa we find that classical Sanskrit prose had made rapid strides, and the science of rhetoric, with all its characteristic alliterations long compounds, paronomastic words and numerous epithets etc., had reached a very high stage of development, both in theory as well as in practice. Professor Macdonell, in his History of Sanskrit Literature (as quoted by Mr Kale), mentions two important prose inscriptions, one from Girnar and the other from Nasik, as belonging to the second century A D., and says with reference to these — 'They show that even then there existed a *pure Kāvya style* which, in general character and in many

details resembled that of the classical tales and romances. For they not only employ long and frequent compounds but also the ornaments of alliteration and various kinds of simile and metaphor. There are other inscriptions* also, ranging between the second and the fifth century A. D., which according to Mr Kane, contain almost all the essential features of this specific *Prose Kāvya* style. Later we gradually come to the most renowned writers of this prose form of poetic composition who carried the art to the highest pitch of development, both as regards its elaborateness and the extremely charming mode of its execution. The first of these is Subandhu the author of *Vasavadatta*; the second is Dandin, the author of the *Dasakumaracharita*, and the third, reaching the culminating point, is Bāṇa himself. Besides these and Bhushanabhaṭṭa, the worthy son of Bāṇa, there are other writers of less note, who wrote their works, both before and after Bāṇa, in pursuance of the same style with a tolerable proficiency.

With these achievements on the practical side, we notice that the theoretical aspects of the art were also making a corresponding progress. Nor, indeed, could it be otherwise, for rules grow out of criticism as much as they give birth to it, and the Sanskrit rhetoricians have not been slow in the process. We find that as a result of this process, the science of rhetorics had already made a considerable advance, and definite laws of a somewhat elaborate nature had been prescribed, a strict adherence to which was generally obser-

* See Mr P. V. Kane's Introduction to a portion of *Kādambarī* (2nd Edition, 1914), page XXI [One of these, as he says, is 'an inscription of Rudradāman (150 A. D.)'. Another, 'an inscription of the time of Samudragupta (4th century A. D.)', which, as he says, 'contains a prose that vies with that of Bāṇa himself'. The third, a 'Mandasor Inscription dated in the Mālava era 529 (i.e., 473 A. D.)', which as he says 'contains verses that rival in diction and imagery the best efforts of Kālidāsa Bhavabhūti and other masters of classical Sanskrit']

ved by authors, as we have seen from the early writings of the time referred to above. An especial feature of the Prose Kāvya in the course of this advance, was the distinction as regards their peculiar features and requirements, between Katha and Akhyāyikā (to be presently dealt with under the sub heading following next hereinafter), the latter of which finds a mention of it as far back as the time of the Sage Kātyāyana in some of his Vartikas on Pāṇini, and which seems to have been well recognised by writers on rhetoric even before the time of Bāṇa, for we find a specific reference to, and a definite attempt at differentiation of, these two classes of prose composition in the works of those who preceded him. As for instance, Daṇḍin, who is said to have lived in the sixth century A. D., refers to this distinction, and while not quite approving of it himself, says in one place as to what an Akhyāyikā should consist of. Subandhu, who, according to one view, preceded Bāṇa, also speaks of it in terms which in substance connote an Akhyāyikā, as then well understood. Bāṇa himself seems later on to be only too alive to it as is clear from the numerous references he pointedly makes to these in his own writings.*

Besides the growth of this distinctive feature between Katha and Akhyāyikā in the development of classical prose, we find that criticism had already evolved before the time of Bāṇa, various other rules and canons for the regulation of such poetic compositions. Subandhu refers to some of these, and Daṇḍin says as regards the main characteristic feature of a Prose Kāvya, that 'a vigorous flow and an abundance of compounds is the very life or essence of prose composition'† and points out later that in his own enunciation of the principles of rhetoric, he was

* 'उवाचुः सादृशेण कालव्यवस्थितं वाचस्पतिः' 'अद्विष्टाद्विष्टावकाशव्यतिरेकं
 वाचस्पतिवचनम्' 'आकाशव्यवस्थितव्यवस्थितवचनम्' इति—*Madan's art.*
 † 'जीवः कालव्यवस्थितव्यवस्थितवचनम्'—*Kav. 1.29*

not striking any new line, but was merely presenting *in a fresh refined form* what the previous great authors had already conceived and defined. About the time of Baga we find that the science of rhetorics had, in punctilious elaborateness and the diffusion of verbal display in a large variety of forms, reached almost the very limit of excess, and various authors appear to have carried the execution of the same in their writings to well near the nauseating extent. The excessive use of the minutely different figures of speech, the extensive employment of puns or verbal quibbles and alliterations, of paronomastic words and epithets, the dexterous arrangement of words and letters, giving rise to different meanings under different constructions of the same, the introduction of puzzling riddles or conundrums, —all these and other similar literary devices* of a highly technical character, had come to be regarded as matters of accepted practice for the excellence of any piece of writing, and we come across writers of this school vying with one another in the clever and superior handling of the same. For instance, we find the poet Subandhu indulging in a sort of self-sufficiency as regards the superior manner in which he could bring the figure of speech '*Slesha*' (consisting of ambiguities), to bear upon *each letter or syllable* of a phrase or sentence.

It may be observed in this connection that the highly wrought peculiarities of rhetoric and the development of a distinct line of *Poetic Prose* under the guidance thereof,

* Bāṇa himself mentions many of these in numerous places in his works, e. g. 'अथार्युनकभावाच्युतकनिष्ठुबन्धोपुदबन्धुर्वाद्यमहेत्तिकावदानादिभिः' (Kādambarī). The reader will find all these explained in their proper places in the following pages.

† 'यस्य वती दत्तवराणां दत्तवराणां सुवन्तुः सुवन्तवन्तुः । प्रत्यक्षत्वेन यमप्रवन्त-
विष्णुत्वेन दत्तवराणां सुवन्तुः । (As quoted by Mr Kane in his Introduction)

which have been just referred to, did indeed, mark a definite deviation from the traditional age long practice of metrical composition when *versified poetry* alone was considered as the proper mode of literary expression, and *prose* was not only not thought worthy of recourse, but actually looked down upon as a *mere tame medium*, which writers and poets of the ancient school generally disdained to employ. It may, therefore be said to the standing credit of the writers and poets of the above school of *Poetic Prose Composition*, that, to whatever criticism of overdoing of the art they may have justly or otherwise, exposed themselves, they have successfully carried through a sort of *reformation or revolution* in the literary art and have, by their dexterous handling of all the available materials raised *Prose* to a position of dignity so far enjoyed only by the ancient *Verse*.

(iii) The distinction between Katha and Akhyayika

As has already been pointed out above, Kathā and Akhyayika form the two main classes of this type of Prose Composition, as defined by the different writers on rhetorics, Dandin, who is generally assigned to the sixth century A. D., and thus appears to have preceded Baṇa, is the first writer who attempts at a definite differentiation between the two. He bases his own observations on the views of other writers on rhetorics, and though he lays down certain definite points of distinction, he himself does not appear to approve of them, for he later on remarks that no hard and fast rule can really be laid down to distinguish the two, and that they are but the two different names for the same class of writings. According to him, however, the main points of distinction are these.—(a) An Akhyayika consists of chapters or sections called Uchchhwasas, and contains verses in the Vaktra and Aparavaktra metres, while in a Kathā no such qualification is necessary. (b) While an Akhyayika should be devoid of

them, a Katha should contain a description and treatment of such subjects as the kidnapping of a girl, warfare, separation of lovers, rise of the sun and the moon, etc., (c) An Akhyayikā has the hero as the person who narrates his own story, while in a Katha the story may be narrated either by the hero himself or by some other individual. It may be noted here that these main points of distinction between the two varieties of prose Kavya, find an almost parallel corroboration in Bhamaha,* who comes after Dandin, and mentions the characteristic features of both as given above. Vishwanatha, later on, in the Sāhityadarpaṇa† draws attention to the following distinction between the two, *viz* that in a Katha some interesting topic is described by a composition in prose, having a verse in the Ārya metre here, or a verse in the Vaktra or Apavaktra metre there, with a salutation in verses at the commencement of it, and containing a description of the conduct of wicked people etc. An Akhyayikā is, it adds, like a Katha with this addition that it contains an account of the poet's family and parentage, etc., as also that of other poets, etc. It appears from the works of other writers of rhetoric also, that the division into chapters or sections, and the other features of distinction between the two varieties set forth above, are more or less a matter of *con-*

* गद्येन युक्तोदात्तार्थो वाचस्वावाऽऽख्यायिका गता । वृत्तनामप्रायश्चेत् तस्या नामकेन स्वचेदितम् । सकल वापरवत्तत्र च काले भावपर्यवसि च ॥ कथेरभिप्रायकृतै-
रङ्गुणैः कैरिवद्विज्ञता । कथाद्वारवत्तत्रानविमलम्भोदयान्विता ॥ न वचनवापरवत्तत्रान्वया
युक्ता नोवाचस्वपर्यवसि । सरकृत सरकृता चेष्टा कथाऽप्यत्र यन्माक् तया ॥

—Bhāmaha I 25 28

† 'कथाया सरस वस्तु गद्यैरेव विनिर्निवृत्तम् । कृषिदत्तमपेक्षार्थं कृषिद्वयवा-
चपरवत्के । आदीपत्यैर्नरसत्कारः खलादेष्टुं तकीर्तनम् । आख्यायिका कथावरत्या
रश्मिर्वयादिकीर्तनम् ॥ अस्यासम्पन्नवीना च वृत्त मद्य कृषिद्वयम् ।

—Sāhityadarpaṇa, Chapter VI

mon ground among all, with only, if at all, a slight variation of minor importance here and there. Now, applying these tests to the chief works of Bāṇa, we find that his *Harshacharita* is an *Akhyāyika*, and his *Kādambarī*, a *Kathā* a fact which the author has himself clearly intimated to us in the introductory verses* to each

✓ (iv) Bāṇa's Literary Works.

Among the literary works of Bāṇa, *Kādambarī*, by the common consent of all Sanskrit scholars, occupies the most pre-eminent position. From some preceding observations in connection with his life history, it would appear that Bāṇa died leaving this work unfinished, which gives rise to the inference that it must have been his last work and as such the outcome of a master mind in its maturer years — an inference which we arrive at and also find so well established on a comparative appreciation of it with the rest of his works. All the wonderful literary devices and verbal quibbles,—puns, alliterations, paronomastic expressions, the various figures of speech, obscure riddles or conundrums, etc, which, as has been referred to above, formed the standard characteristic features of a good Prose composition at the time,—not only find a full and free play in it, but seem to have been employed in a manner the ease and smooth flow of which unmistakably shows the clever hand of a master workman in the art behind it. To such a superlative degree of luxuriance, indeed, has the treatment of the subject in it reached, that it has brought

* 'तथापि वृषदेर्भक्त्या भीतो निर्वहताकुलः ।

करोम्याख्यायिकागमोद्यौ जिह्वाप्लवनवापलम्' ॥

—Verse 20 Intro. to *Harsh Ch*

‘ द्विजेन विनायककण्ठकोष्ठतया महाभक्तोभोदनलीनशान्धया ।

अक्षयदीपदग्धविद्याचतुष्पथा यिया निबद्धेयमतिद्वयी कथा ’ ॥

Verse 33 Intro. to *Kādambarī*,

down upon his devoted head a volume of criticism* from some Western Scholars the severity of which is only equalled by the curious interest it seldom fails to arouse in us

As has already been pointed out elsewhere, the half finished story of *Kadambari* as written by Bāna, was completed by his son Bhushagabaga or Bhushagbhaṭṭa, to whose great credit it must be said that he very ably maintained to the end the high standard of literary workmanship set out by his worthy father at the commencement of it

In this connection it may not be out of place here to add something as to the *source of the story of Kadambari*. It is no doubt true that much of the complication and elaboration of the plot has its source in the poet's own imagination and experience, but it appears rather certain that the skeleton or bare outline of the story he must have borrowed from the *Brihatkathā* of Guṇadhyā, to which he refers in such appreciative terms in his own work†. The original of this great work of Guṇadhyā, which was written in the *Paishachi* language, is not now extant or available. But we have, in the *Kathasaritsagara* of Somadeva, and in the *Brihatkathamānjari* of Kshemendra, abridgements and translations into Sanskrit of the same, and although these two latter works belong to a period several centuries after Bāna, yet we have in the first place, the statement of Somadeva himself that his own work was

* As for instance see Prof Weber's observations on it which we have quoted among the prefatory remarks at the head of our summary of the story of *Kadambari*.

† 'समुदीपितकन्दर्पं कृतनीरीमशयना । इरलीलेव मे करय विस्मयात्
बृहत्कथा' ॥

—Intro verse 18 to Harsh Ch

'बृहत्कथाकृतम्'—In the description of the city of Ujjayini

based on the Brihatkathā, and in the second place, some evidence that the latter work was in existence before the time of Bāna; for, besides Bāna himself, we find specific references to it in the Kāvyaadarsha by Dandin* and in Vasavadattā by Subandhu†. On a perusal of the Story of King Sumanas‡ in the Kathasaritsāgara, as quoted at some length by Dr. Peterson in his Introduction to Kādambari (P. 86 to 94), we find a striking similarity in it to the various incidents of Bāna's Kādambari, so much so that, while reading it, we almost forget if we are not actually reading the Kādambari itself, and not the Kathasaritsāgara with the only exception of names. We have

* 'कदा हि सर्वनायानि संस्कृतेषु च बध्यते । भूतनायानि मादुर्युतायां
बृहत्कथाम्' ॥

—Dandin in his Kāvyaadarsha

† 'बृहत्कथारम्भेरिव शासनश्लोकोपेतैः'—(As quoted by Mr Kane).

‡ '....बभूव काञ्चनपुरीयाणवायननरी पुरा । तस्यां च भुजना नगं बहामा-
सीन्महोपतिः ॥....ननेकदास्यानगतं मत्तीहारी जयविजयम् । देव मुक्ताकता नाम
निवासाधिपकन्यका ॥ पञ्चरे स्थितवादाय मुक्तं द्वारि बहिरस्थिता ।....निस्तकम्
बुवास्यानमाज्ञं प्रविशेत् सा ।... सा च ग्रन्थय राक्षसमेवं जयवापपत्ता ।
देवायं राक्षसगुहाय यदनुर्जयत् । मुक्तः ॥ कश्चि कृत्यान् विद्यान् कलान् च
विचक्षत् । नदेवरोषोऽगित्वादिहानीताय मुक्तताम् ॥ इत्यर्पितस्तदादाय मत्तीहा-
रेण कोमुकाय । भीतीये वृषतेरेतं मुक्तः श्लोकं पठात् सः ॥....ततोतिविस्मिते राक्षि
नम्री तस्यामयीदिदम् ।... इत्युक्ते नम्रिका राक्षस मुक्तं प्रपद्यति स्म तत्र ।
कोमुकं नद्र मे प्रदि रयवृत्तार्थं ह्य जगत् ॥....ततः च वाचस्पत्युभय पदति स्म
मुक्त यमैः ।...द्विपयद्विकटे राक्षसस्येको रोहिणीतवः ।...तस्मिन्नेक धनं
मुक्तया मुक्तस्तस्यै कृताशयः । तस्मादेकोऽहमुत्पन्नस्तस्या दुष्कर्मयोगतः ॥ जातरपेय
च मे जाता मुक्ती सा पञ्चती यता । जातरपु बृहः पञ्चान्तः क्षित्वा धर्मयति स्म माम् ॥

...etc For a full account up to the end of the story, the reader is referred to the Intro. of Dr. Peterson. The passage is too lengthy even to be quoted in an abridged form from beginning to end

quoted in the foot-note a few lines from it, which clearly indicate what a close parallel they bear to the main incidents in the story of *Kadambari*, as far as they go King *Sudraka*, the *Chandala* girl, the constant Parrot, *Harita*, the sage *Jabali*, etc., have all their original counterparts in this work in King *Sumanas*, the *Bhilla* kanya, the parrot *Shāstraganj*, *Marichi*, and the Sage *Paulistya*, etc respectively. Nor are those of the *Salmali* tree (in the *Robini* tree), the lotus lake etc., together with the precise incidents connected therewith, wanting in it. All this goes to show unmistakably that, whatever improvement he may have effected in the general moulding of his own plot and narrative, the crude frame work thereof has its undoubted origin in the story we read in the *Kathasaritsagara* ■■■ based on the *Brihatkatha* of *Gugadhya*.

The other well known work of *Bhaga* is his *Harsha-charita*. It gives us some account of the outstanding events and features of King *Harsha's* early reign, which though in the main true historically, show clearly the touches of a poet's hand in it. It also furnishes us with a considerable amount of autobiographical matter connected with the life and times of the poet. Besides the author's own account, it also contains a few references to other authors and some works by name, and this fact has imparted to the work an immense importance, as has already been pointed out above in the discussion about the poet's date, as a landmark in the history of Sanskrit literature, as it enables us to fix the probable dates of certain well known Sanskrit writers and their chronology generally. From the point of view of literary accomplishment it may be said to rank next after *Kadambari*, for, although it is endowed with considerable literary merit and contains all the necessary features of the prevailing style of prose composition, with its ingenious puns, alliterations, long compounds and cleverly set out figures of speech etc. it lacks that perfection of finish and the easy confidential touch

of the master hand which characterise the Kadambari, and as such may well be said to have been but a fore runner to it

Two other works of Baga are generally said to be the Chaṇḍisataka and the Parvatiparinaya. Both these are of a comparatively minor character and appear to be the results of his somewhat early literary endeavours. The first is a composition in praise of the goddess Chandi or Durga, consisting of a hundred verses in a smooth flowing vigorous style and some choice diction. The curious circumstances of the popular belief under which it is said to have been written, have already been set out in connection with Baga's relationship with the poet Mayūra. The second is a drama describing as the very title of the work indicates, the marriage of the goddess Parvati with Shiva, and thus happens to coincide with the theme of Kalidasa's Kumarasambhava. Considering the appreciative terms in which he refers* to Kalidasa we may safely infer that he must have fairly extensively read his works, and done so with admiration. Now, if this be a fact, about which there hardly seems to be any doubt, we should not be surprised to find in it frequent traces of a striking similarity and even imitation of the thoughts and verbal expressions of Kalidasa. We may even go so far as to say that the very work itself *might have been inspired* by a perusal of the Kumarasambhava. In this view of the matter the suggestion of some of those scholars who aver on that hypothesis that it is not the work of Bāna, does not stand to reason.

We are also informed that in a commentary on the Nalachampu by Gunavinayagapa, there occurs a passage†

* 'निर्गतास्तु न वा कस्य कालिदासस्य धूमिलः । मीरिर्नपुरस्सद्गान्ति नमुरोच्चिद वापदे ' ||—Intro. verse 17 to the Harśa acharya

† 'यदाह शुक्रदासदिवकपादने वाच —

which shows that a fifth work, a drama called Mukuṭa-taṭitaka, was also written by Bāga, but this reference by the commentator of Naṭachampu stands almost severely alone and we have no other source of information as to any further particulars about it.

About the authorship of Ratnavali, one of the three well known works most commonly ascribed to King Harsha, the view is held by certain western scholars,* on the basis of a statement† occurring in the Kāvya-Prakāśha, that it was really the work of Bāga, who got for it "from King Harsha neither fame, nor divine favour but a third 'fruit' of poetry, namely, money, and passed it on as the work of his patron. But this appears to be an erroneous view based merely on conjectures and cannot be acceptable in the absence of any positive, or at least convincing, evidence.

(v) Literary Estimate

Having premised so far, let us now pause for a while and see in the light of the foregoing materials, as to how far Bāga has succeeded in the execution of his own works as a literary artist, what position he has secured for himself as a writer of classical Sanskrit Prose, and what his commonly or exceptionally accepted excellences and blemishes are.

In doing so, we may at once say that Bāga easily

आद्याः मोक्षि (वि?) हरिश्चन्द्रा इव शुद्धा मधुस्तविहा इव,

मोक्षयः कुलनद्वन्द्वे इव भुवः मोक्षोत्तमैका इव ।

विद्यायाः चयकातरिचयकस्यैव मोक्षयः कष्टा दद्यां

आद्याः मोक्षनद्वन्द्वे इव कुलनद्वन्द्वे इव । ॥ Dr. Peterson's Intro.

in K&J p. 98

* F. g. Hall, Böhter, Peterson etc. (Dr. Peterson's Intro. p. 98).

† 'वीर्यादीनादीनामिव चयम्'—Kāvya Prakāśha

stands head and shoulders above many of his preceding, contemporary or subsequent writers of General.

the particular variety of poetic composition, which, passing through a long course of almost revolutionary growth, found a culmination in his own writings. Prose composition, which had now boldly emerged out of its traditional lowliness into the dignified position of poetry, as conceived without the external trammels of metrical qualifications, was said to be '*the touchstone of poets*'; and it was in *this* that Bāṇa highly excelled, as testified to by Bhojarāja in his '*Sarasvatī-kapṭhabharaṇa*'.* The style of his composition is Paṇchālī,† and his own writings furnish us with some of the best specimens or samples of it in the whole range of Sanskrit literature.

Bāṇa's works, which cover a very wide range of an all-round excellence, have secured for him *an easy first class* among the writers of classical Sanskrit Prose, and he is rightly regarded as one of the greatest of Sanskrit poets. He has had an extremely rich and fruitful harvest

* '*साङ्गमयविधौ वाचः पद्यवर्णे च सादृशः*':—*Sar Kapṭh Bharaṇa*

† There are different varieties of '*Ritis*' or styles of composition in Sanskrit, which are *three* according to some, *four* according to others, and *six* according to a third set of rhetoricians, such as Bhojarāja and others. The last six, which include all the others are Vaidarbhī, Paṇchālī, Gaudī, Yāvatikā, Lāṭyā and Māgadhī. '*पेदर्थो वाच साङ्गमयो मोक्षो वाचनिका तथा । साटीया वाचनी चेति चोदर रीतिर्निगद्यते*'. Of these, the first one is said to be best suited for a composition in metrical form, whereas the second one, i. e. the Paṇchālī style is believed to be most effective in the case of one in Prose. Bāṇa has composed his works in the latter style, the chief characteristic of which is desired to be the equal balancing of words with their senses as regards the cumulative effect of their beauty. '*अप्यर्थादेन चोद्युष्य साङ्गमयो रीतिरिष्यते । दासायट्टा-दिवाचानि वाचनानि च वाचि*'. Here we have with the definition of the Paṇchālī style, an appreciative reference to the writings of Bāṇa as well.

of eulogistic references to him from a large body of Sanskrit scholars, both Indian and European, ancient and modern, all of whom have joined in a chorus of praise for him. The literary critics of his own country have indeed vied with one another as regards the 'peculiarity of the mode' in which they have given expression to their respective appreciation of him. One of these, as translated, says 'Just as formerly, *Shukhandi*, was born as *Shukhandi*, so do I think *Vani* (the goddess of speech) became *Baga* (the poet Baga) with a view to attain to greater boldness of speech.' Another similarly says, 'Endowed with sweet accents, a fair complexion (other wise *gentle melodious letters*) and beautiful feet (i.e., *fine verbal expressions*), and being full of delicate sentiments and gestures (otherwise, *fine sense*), (some she) captivates or attracts the mind of the entire world. What? Are you talking of a young damsel? No, certainly not. I am referring to the poetic speech (i.e., the poetic composition) of the sweet natured Baga'† There are others who have referred to him in more or less similar strain‡. A curious appreciation, which is commonly

* 'जाता विलसिषी माङ्ग यथा विलसती ललावगच्छानि । प्रागल्भ्यमधिकया
स्तु बाधो बाधोऽप्युच्यते ।

—*Āryasaptasāhī of Govardhanācārya*, verse 97, Ch I

† 'विलसत्वरचन्दो दलनालवती जलम्बो हसति । तस्मिन् वरचो नहि नहि
बाधो बाधस्तु अपुरयोऽस्तु' ॥

—*Dharmadāsa in his Vīṇāśāstramukhamandana* (as quoted by Mr Kale)

‡ Among these may be quoted the following —

'युक्त कादम्बरौ युवा कवयो जीवनापिताः ।

बाधवनावनमयायो नवतीति वृत्तिर्यतः ॥—*Kīrti Kaumodī* I 16

'शरद्व्याघ्रद्वितीयेन नवदाकारवादिना ।

अपुयेव युवाद्येव नि शेषे द्वितीया वयाः' ॥—*Harshana*

uttered by Sanskrit scholars is the oft repeated sentence* which, as translated implies, that '*Bāṇa has left nothing untouched*,'—'and', it might with propriety be added, 'has touched nothing which he has not adorned,' as has been so aptly said of a well-known English poet. About the proficiency in the art of 'crooked sayings' Kaviraja, the author of the Raghava Paṇḍaviya claimed in the well-known couplet,† that the only three poets who were well versed in it were Subandhu, our own author Bāṇa and Kaviraja himself, it being doubtful whether or not there was any *fourth* 'like unto these three' Whether it be in the dexterous use of paronomastic expressions or in the matter of the proper balancing of words, in the depiction of the particular sentiments or the due employment of the various figures of speech, in the felicitous appropriation of the sense or the delightful narration of stories, Bāṇa displays, almost uniformly, a high standard of literary workmanship, the smooth and easy movement of which is only rivalled by the great superiority of skill which characterises it throughout. Hence it is that he has been rather felicitously termed by one of his admirers as 'a lion,‡ moving leisurely and confidently about throughout the whole length and breadth of the great and profound Vindhya forest of poetry,' for, while some writer happens to be particularly skilful in this device or that, he is equally and easily at home with all

Coming from these general observations to somewhat

* 'बाणोऽस्मिन् वनास्पर्शः'—'The whole world is touched by Bāṇa'

† 'शुक्लपुष्पाङ्गुलस्य कविराज इति श्रवः ।

ब्रह्मोक्तिर्वाग्निपुष्पसुखे विद्यते यथा'—Raghava Paṇḍaviya I 41.

‡ 'इत्येव केचन यत्तदुत्पत्तिपदे केचिद्गुणे पाचरेऽ

लकारे कतिचित्कर्तृविषये आनन्दे कदाचर्चने ।

आचर्यन् गभीरवीरकविताविष्णवाष्टवीरानुरी-

चयाती कविकुम्भिकुम्भनिद्राती वाचस्पत्युच्यते'—Śrīchandraśeṣa

closer quarters, we find that among the outstanding features of Baga's literary workmanship must be mentioned, first, his superior skill

in the art of construction. In the story of Kadambari he has laid out an extremely ingenious plot, and has carried it through a somewhat long and intricate course of consistent development with wonderful success. His great powers in the management of such a difficult and highly complicated plot are manifest throughout from the way in which he has arranged the numerous incidents of it, which so well serves to sustain to the end the lively interest and the eager curiosity of the reader,—the way in which he has, from time to time, brought the various characters of the story into play,—the way in which he has brought about the subtle interlacing of the threads of the double narrative of Vaishampayana, the parrot, on the one hand, and that of the sage Jabali, on the other,—and also from the way in which he has introduced into the main story the incidents connected with Mahāsvetā's passionate love and subsequent sorrow for Pundarika, which at once serve as '*a preparation and a foil*' for the story of the real heroine, Kadambari, which follows thereafter. The effective contrast in which the quiet humble lives of the birds in the Salmali tree or those of the holy sages in the recesses of the sacred wood on the one hand, and the bustling pomp and magnificence of King Sudraka's and Tarapida's courts on the other, have been set out, illustrates in a striking manner the constant alertness on his part in the management of the particular details of it. The grand dramatic opening of the story at the court of king Sudraka, the introduction of the beautiful Chandala girl and the learned Vaishampayana with his wonderful tale, have a peculiarly realistic effect on the reader's mind, who is inevitably roused into a genuine *living* interest in the general fate of the entire narrative. The intermixing of a certain mysterious element and superhuman machinery with the other threads

of the tale, and the presentation of some of the characters as passing through their second or even third birth, have been very skilfully carried out, and the constancy with which they appear so well marked throughout not only does credit to the genius of the poet, but also points distinctly to his great skill in the art of construction.

Another noteworthy feature of Bāṇa as a great poet is the wonderful skill and discrimination he displays in the matter of individual characterisation. Every one of his characters in Kādambarī is as though he were a living figure in flesh and blood, moving about in a world of reality and no romance. So vivid and consistent are the colours with which they constantly appear painted that there can hardly be a mistake in at once and distinctly recognising them. They have come to acquire their individual well-established identities. The young and compassionate ascetic Harita, ever ready to help those in distress, the austere and religious minded sage Jabali, the generous minded unselfish King Tarāpīḍa, the simple and gentle queen Vilasavati, the faithful and obedient Paṭṭalekhā, the noble and high minded princess Mahāvētā, the wise and selfless minister Suknisa,—these are some of the comparatively minor characters who can never fail to touch deeply the heart of the reader. The hero and the heroine of the great romance have, however, naturally had a keener attention from the poet, and have been, more especially the heroine, painted with a much finer brush. Hanging between 'the conflicting emotions of love' on the one hand, and virgin modesty on the other, at one time reviving with a feeling of the hope of reunion at another sinking into despondency with the keen sense of a long drawn out separation, now thinking of the honour of her family and her filial duty to her parents, again being irresistibly carried away by 'a new born longing' of the heart, now deterred by a feeling 'of the world's scorn, again being encouraged by the 'know-

ledge that a world given in exchange for this will be a world well lost,'—such is the gripping picture of Kadambari's maiden heart, on the superb representation of which the poet obviously seems to have spent a good deal of his unusual skill in characterisation, as based on a powerful gift of imagination and a rich discerning wealth of minute observation

A third distinguishing feature of the great romance may be said to be the immunity of its descriptions from any sort of sensual grossness. Although the predominating sentiment of the work is *Love* or *Sringāra*, and it contains numerous glowing descriptions of it, they are almost invariably full of elegance and chastity, and in the main represent 'a picture of youthful love as yet free from the undue development of the sensual side of the passion' which appears so much to deface the writings of some of his well known contemporary and preceding writers. The purity which throughout characterises the descriptions of such incidents as the throbbing sentiments of Mahasveta's heart with an equally passionate echo from that of Puṣṭarika, when a vehement emotion of love at first sight gets a complete mastery of their delicate situation, and a repetition, perhaps far more powerful than ever before, of the same in the case of Kadambari when her innocent maiden eye meets that of Chandrapida, is, indeed, remarkable to a degree

A further conspicuous characteristic of our great poet is the extraordinary keenness of observation, which he has so minutely brought to bear upon his varied descriptions of the different phenomena and objects of nature on the one hand, and those of the more common aspects of human life on the other. He was not only an ardent admirer of Nature under many of its peculiar features, as is only too well revealed to us by his grand descriptions of the rising and setting of the sun and the moon, the twilight with the

growing darkness of the night, the sublime scenery of the lofty Himalayas, the beautiful lake Achchhoda as situated in the midst of awe inspiring forest surroundings, all of which breathe a wonderful freshness and vigor of supreme delineation—but also a keen observer of the commonplace sides of life and its ways through a variety of stages, for, if he has in one place provided us with some of the striking instances of it in the form of the comparatively humble and lonely lives of the ascetics in their forest hermitages, he has not in the other neglected to do so in the shape of his vivid descriptions of the great pomp and grandeur of kings' courts in their royal cities and palaces, for all of which the opportunities of his long wanderings abroad in his early life, and later on his own personal experience of 'a dweller, now in a king's palace, now in the secluded recesses of a hermitage,' so well fitted him. On a slightly higher plane stands the eloquent address of the learned minister Sukanasa to prince Chandrapida on the occasion of the latter's consecration as Heir Apparent, which, in the breadth of its wise observations, can hardly fail to strike us as being something more than a mere chapter of a tale in romance. Nor does our human interest in the lower creation seem to have escaped his keen attention, for in the quiet lives of the birds in the Salmali tree we have a picture of these creatures which, from the soft humane manner in which it has been presented to us, cannot but evoke from us a peculiarly realistic sympathy for them.

As the *fifth* distinctive mark of excellence with which Bāṇas' genius presents us in the Kadambari, may be mentioned *his great skill in the successful adaptation of a superhuman machinery to the daily concerns of an ordinary human life*. We at first feel the introduction into the tale of such divine and semidivine characters as the moon, the Gandharvas etc., whose usual sympathies and interests can hardly be regarded to have anything in

common with the plain every day life of men on earth as an extremely awkward device and not a little inconvenient feature in the whole plot. But so superb is the poet's genius in the consistent development of his story that as we proceed on, we soon become disillusioned and our anxiety gives way to what gradually turns out to be nothing else than the usual tale of our own human sorrow and divine consolation, of death and the passionate longing for a union after death,—a tale in which we ultimately come to have for these very characters, though shadowy and represented as passing through a second or even third life, an all engrossing interest and sympathy throughout the whole of their protracted careers of happiness and suffering.

As the last distinguishing feature of Bāna's writings may be pointed out *the superior elegance and forcefulness of his literary style*. He shows a wonderful command not only over the Sanskrit language and vocabulary, but also over the various rhetorical devices and healthy verbal gymnastics, which formed a somewhat prevailing feature of the writings of the time. Although we find him indulging freely in the play upon words, which are sometimes of a very obscure nature, and long and numerous compounds which were regarded as *the very life of prose composition*, yet he does so in a variety of ways which successfully relieve against the monotony thereof. He displays great skill not only in the effective use of choice words and expressions, but also in the successful employment of the various figures of speech and other literary embellishments, such as smooth flowing alliterations and fine beautiful epithets. If at times he pours out long, heavy sentences, with an almost unending chain of epithets and other verbal imagery, he is not unmindful of the agonising effect of it on the reader, and generally follows them up with short, quick and forceful sentences, which goes to show that he can both be effective and brief.

when the exigencies of a particular situation so require Bāṇa's style is, generally speaking, *highly graceful and elegant* with an extremely ornamental and *sonorous* prose, which abounds in fine and delicate thoughts and beautiful poetical fancies.

With all these and other outstanding merits of Bāṇa's works we have to take into account also what are considered, according to modern, and more especially, the European, criticism, to be the serious blemishes of his writings. *One* of these, as based on the well known observations of Professor Weber,* is that they are full of obscure puns upon words or verbal quibbles, and contain too many and long compounds, with an outrageous overloading of epithets on words, and obscure expressions, which renders all progress through the work well nigh impossible. As to this charge it may be said that it is not very far from being well founded to some extent, according to the modern standard of stern criticism. The reader no doubt, sometimes feels bewildered while passing through the maze of double meaning obscure words, lengthy and unwieldy compounds and a mass of epithets with secret allusions, and is prevented from getting at the root of all this verbal imagery by a proper comprehension of the real sense underlying them. But nevertheless, in justice to our great author, it must be said that he not only wrote in a language in which there are *hard and fast rules of rhetoric*, even a slight deviation from which would have spoiled his work, but did so at a time, the prevailing spirit of which wanted him to imitate a highly pedantic, elaborate and almost extravagant style, in the

* We have quoted the particular passage in question in the prefatory remarks to our Summary of the story of Kādambarī, and have also referred to it in the course of our comments on 'Kādambarī', as one of the works of Bāṇa, under sub heading (iv) above. The reader is requested to glance through it before taking up the present discussion.

absence of which his works could hardly be expected to have been well received,—when as we have already seen, one of the rules of rhetoric laid considerable stress on a *profusion of compounds as being the very life of prose*, when the successful use of *Vakrokti* or *Crooked expressions* was actually regarded as a *great art*, about the rare possession of which we have seen Kāvīraja so much boasting,—when great poets like Subandhu, the author of *Vāsavadatta*, took great pride, as we have already noticed, *in their skill in puns on each letter*. Besides, we find that in spite of what has now come to be regarded as a blemish, the works of Bāga have successfully withstood the sufficiently severe test of the strongest critics of his own country, all of whom, as we have seen above have spoken of him in the most glowing terms. We have therefore not only to judge him according to the literary standard of his own times as 'influenced by the tendencies and approved methods thereof but also to guard very carefully against foisting our modern ideas of criticism upon a work now separated from us by a long number of centuries and vastly changed circumstances of life

Another blemish is said to be his long drawn out descriptions in places with an undue stress on every detailed particular, which with the addition of long compounds and numerous epithets, tends to exhaust the reader's patience and greatly retards the smooth progress of the main story.

A further serious blemish is said to arise out of the plan of a number of stories within stories being set in a common framework, which involves the inevitable inconvenience of the thread of the main story being lost in the numerous digressions from it, and which is further complicated by the overlapping of the currents and cross currents of the various narratives,—of the parrot to king Sudraka, of Jabāli to his disciples as reported to king

Sudraka by the parrot, and at the end of Jābali's tale, that of the parrot to king Sudraka again,—all this, together with the final reversion to the main narrative between King Sudraka and the Chagdala girl at the end of the parrot's tale, seems too much for the reader to carry in his head through the difficult pages of a long romance. Dr Peterson though not actually going so far as to regard the putting of a greater part of the story into the parrot's mouth as a blemish, apparently seems to consider it to be a great drawback 'as involving too large a draft on the reader's imagination,' and very detrimental to the verisimilitude of the story, which is only saved from that effect by the reader recalling to himself as to who the real speaker behind the parrot is.

The Presiding Deity of Bāṇa

This is comparatively a minor question. The deity seems apparently to be the God Shiva. After the first verse in Kadambarī, which is addressed to Brahmā, in the second he salutes Shiva. In the opening verse of his Harshacharita also he salutes Shiva. In the benedictory verse to his Pārvatī Parigaya he offers his adoration to the divine couple, Pārvatī and Shiva. There is also other internal evidence bearing on the point. We find in the Kadambarī numerous references in the shape of similes and metaphors by the poet to the God Shiva, who is also further described and referred to as the Mahakāla. In the Harshacharita—Uch. 2—He says 'अथाप्यस्मिन्नहोत्रेणैव हि
होत्रेणैव हि विष्णोर्पुत्राय नमः [Then on some other day, having risen and performed the worship of the great God Shiva (he) went out of or departed from Pratikāṣa]. This clearly shows that the Presiding Deity of Bāṇa could have been no other than the God Shiva.

Some scholars are of opinion that his Presiding Deity was Nrisiṅha, and quote the third verse नृसिंहाय नमः etc from the introduction to Kadambarī in support of their

assertion But this view does not appear to be well founded, as it is based on a solitary reference to that deity, and the fact is not further supported by any other reliable or at least convincing testimony

A brief note on the different meanings of the word Kādambari

The word 'Kādambari' has a variety of significance *In the first place* it is the name of the daughter of Chitraratha, the supreme lord of the Gandharvas, who is the heroine of the present romance of that name *Secondly* it signifies a liquor that is distilled from the Kādamba tree or its flowers *Thirdly*, it refers to wine in general *Fourthly*, it signifies the rut of an elephant *Fifthly*, it refers to a female bird *Sixthly*, it particularly refers to a female cuckoo *Seventhly* and lastly, it signifies rain water as collected in a ditch or depression

A short abstract of the story of Kādambari.

The story of Kadambari, which the learned author presents to us in his work, involves an extremely complicated plot, and the difficulty of a proper comprehension of it is further enhanced by the fact that many of its characters have a double or triple role to fulfil, being represented as passing through a series or succession of more than a single life or birth. Besides, the work abounds in unusually long and numerous cumbersome compounds, and highly-coloured sustained descriptions, interwoven together with a rich imagery of subtle thoughts and highly wrought similes and metaphors, which very often suppress from view the main currents of the story underlying them. In the words of Prof. Weber (as quoted by Dr Peterson), 'there is in Kadambari an outrageous overloading of single words with epithets, and the narrative proceeds in a strain of bombast, amidst which it—and if not it then the patience of the reader—threatens to perish altogether. The verb is kept back to the second, third, fourth, nay, once to the sixth page, and all the interval is filled with epithets and epithets to these epithets. ...in short, Bāga's prose is an Indian wood, where all progress is rendered impossible by the undergrowth until the traveller cuts out a path for himself, and where, even then, he has to reckon with malicious wild beasts in the shape of unknown words that affright him.' This description, which Dr Peterson characterises as 'vigorous,' though it might appear a little over-drawn, is yet not very far from the truth. In addition to all this, there is a certain amount of mystery which surrounds the entire scheme of the story and hangs solution almost to the end. These drawbacks not unoften prevent the busy student, who has not much time exclusively to devote to the luxuriant details of it, from having a thorough grasp of the main current of the story, which is so necessary for a proper comprehension and apprecia-

on of the various portions of it. It has, therefore, been thought not out of place here to set out in as brief a compass as possible, a summary of the *whole* story as stripped of all its rich ornamentation, although the present commentary only deals with the *Introductory Portion* of it. It is as follows —

There was once a king, possessed of great power and majesty, named Sudraka, who reigned in Vidisa, a city situated on the bank of the river Vetravati. Once upon a time as he was sitting in his Hall of Audience, surrounded by his ministers and other princes, the portress entered and informed him that a certain Chandala girl of exquisite beauty, hailing from the south, was waiting at the door, with a parrot in a cage which she wanted to present to the king. The king thereupon ordered her to be brought in, and when she entered, the king along with his courtiers was much struck with her exceeding grace and beauty, and as he wondered at it, her attendant, who accompanied her after salutation informed him that the girl was his master's daughter, sent to present at the king's feet a parrot, skilled in all the various arts and scriptures, and named as Vaishampayana. Having said this he laid the cage at the king's feet and withdrew, and the bird, bending its right foot in homage saluted the king with a verse composed in his honour. While the king was marvelling at this, and discussing with his ministers as to how a parrot could possess such a power of speech and so much varied knowledge of all the different arts and sciences, the sound of the mid-day conch or drum fell on his ears, and he rose to go away from the Hall of Audience in order to perform his mid day duties. While rising he gave orders that the Chandala girl and Vaishampayana, the parrot, should be properly looked after. On his return to the Hall again after the performance of those usual duties, he sent for the parrot, and after enquiring from him as to whether he had had a proper meal in the

inner apartments, to which he testified in a highly eulogistic tone, he put a number of questions to him with a view to be relieved of a curiosity that was growing every moment in him. "Tell us from the beginning the story of your birth. How came you to know the Vedas? How is it that you know the Scriptures? Whence did you acquire your skill in the various arts? Is all this due to the recollection of a previous life? Or is it a boon? How did you fall into the hands of a Chandala girl? The parrot, after a moment's thought, said "My Lord! The tale is a long one, nevertheless, if you have a curiosity to know it, listen.—

THE PARROT'S STORY.

In the Vindhya forest, there is the hermitage of the renowned sage Agastya, and situated closely to it is a sacred lake called Lampd, on the western shore of which there stands an old and a huge Salmali (silk cotton) tree, the hollows of which provide a home to thousands of birds. In one of these hollows where my parents lived, I was born, my mother passing away to the other world on account of the severe pains of labour at the time. My father, somehow controlling his own sorrow, passed away some time, devoting himself solely to the task of bringing me up, until one fatal day I heard the tumultuous noise of hunting, and crouching under my father's wings with a view to shelter myself, saw the whole forest involved in a great commotion, and the wild beasts in terrible confusion, being closely pursued by an army of the Shabaras, with Matangaka, their king, at the head. This Shabara prince whose name I learned afterwards, rested at the foot of the tree for a short while with a view to refresh himself along with his followers, and went away in a certain direction, apparently without doing any of us, the inmates of the tree, any injury. One old Shabara, however, of villainous

aspect, stayed behind his comrades, and casting his terrible greedy look towards the hollows of the tree, began slowly to climb it up. He caught hold of many of its inmates, and wringing their necks after drawing them out of their nests, threw them down dead on the ground. My father, who made the somewhat vain attempt to shelter me under one of his shattered wings, met with a similar fate, and as he was thrown down on the ground, I too rolled down along with his corpse. As I was not yet fated to die, it so happened that I fell on a heap of dry leaves, and basely deserting my father's corpse, and crawling along took refuge in the roots of a *Tamola* tree, before the ruffian came down from the tree. The wicked old hunter, after collecting his prey or victim, went away in the direction his leader had gone. My terror, which was by this time subsiding, was now followed by a mighty thirst. Fearing the return of that villain and stumbling at every step, I somehow slowly and painfully endeavoured to crawl along with a view to reach the water.

At that very moment, while I was thus crawling along and mentally engaged in a variety of thoughts and ideas reflecting upon my distressed plight at the time. *Harita*, the son of the great sage *Jabali*, who lived in a neighbouring hermitage, came past on his way to bathe in the lake (Pampa). Seeing me in that distressed condition, he took pity on me, and asked one of his companions to take me up to the lake, where he, with his own hand, forced a few drops of water into my mouth, and thus caused a fresh life to revive in me, as it were. Then after having taken his bath, and duly performed his worship of the sun, he conveyed me to the hermitage of his father, the great sage *Jabali*, whom we found sitting, surrounded on all sides by other great ascetics, at the foot of a red *Asoka* tree. Now, as I was reflecting in admiration on the wonderful powers of penance, and the exceeding tranquility

and peace that seemed to reign there in that hermitage, *Hārīta*, after making his obeisance to his father by touching his feet, took his seat at some distance from him. In the meanwhile, the attention of the other ascetics, who were there, was directed towards me, and they enquired of *Hārīta*, as to how and where I had been found, and while he was relating to them the circumstances under which I had been found, the venerable sage *Jābālī*, hearing the talk, turned round and looking at me for sometime, and appearing as though he had recognised me as having known before, said, 'He is reaping the fruit of his own misconduct'. All the other ascetics, knowing the great spiritual powers of the great sage on hearing these words, became full of curiosity as to the time, place occasion and other particulars of my 'misconduct', and entreated him to explain in detail what that remark implied. But as the tale was a long one, and the day had almost drawn to its close, he asked them in the first instance, to go and attend to their evening devotions, after which, when they had taken their meals and were seated at their leisure, he promised to tell them all about it with a view to satisfy their curiosity, adding that I, too, who in the meantime was directed by the great sage to be similarly provided with some food, and thus relieved of my languishing weariness would surely recollect the events of my former life as though acquired in a dream, while he proceeded to narrate the story. Accordingly, when later at night the hermits had reassembled after their evening prayer and meals, *Hārīta* approached the great Sage and requested him to unfold the wonderful story of my previous birth and the incidents connected therewith. Thereupon the great sage *Jābālī*, finding them all attentive and eager to hear, gradually spoke, saying 'If you are curious, listen [Here ends the '~~story~~' or the '*Introductory Portion of the Tale*, with which alone the present commentary deals in the following pages]

Jabāli's Narration of the Tale.

In the city of 'Ujjayini there ruled a king named Tarapīḍa, who, having entrusted the affairs of administration to the charge of his Brahmana minister Suka nāsa, devoted himself to manly exercises and other pleasures of life. To complete his happiness only one thing was wanting. He had no son, and this made him and his queen, named Vilasavatī, extremely anxious and grieved. One day he found her lying on her couch deeply plunged in grief. When to his eager and loving enquiries as to the cause of her distress, she made no reply, her favourite attendant Makarika related to the king how Vilasavatī had all along been mourning her barrenness, and how that very day, going out to worship Mahakala on the 14th day of the month, she had heard from the priests there the painful words of the Mahabharata declaring that there is no heaven for the sonless ones. The king tried to console her in various ways saying that everything that happened to a man was fated and the result of his actions in past lives, and asked her to be firm and devoted to righteousness and the service of saints and Brahmanas, and also to the worship of the gods, whose propitiousness was known to be attended with fruitful results in the past.

And thus time passed on till once the king saw in a dream, towards the early morning, the full-orbed moon entering into the body of Vilasavatī, his queen, as she lay asleep in the palace. Rising he sent for Sukanasa and told him his dream, when, to his surprise, he found that Sukanasa, too, had a dream in which he saw a Brahmana of noble bearing, placing a lotus (Pundarika) in the lap of his wife, Manorama. Knowing that dreams in the early morning never deceived, he cheered the king and the queen, and predicted the birth of a son to them. Soon after both the queen and the minister's wife conceived, and in due course gave birth to sons at an auspicious

time, and the whole city rejoiced from the king down to the peasant. The king's son was named Chandrapīḍa as suggested by the dream, and Sukanāsa, consulting the king's pleasure, called his son Vaishampayana. When Chandrapīḍa grew up a little, the king built for him a hall of learning outside the city, and arranged for the education of the two boys there, on the completion of their fifth year, by placing them in charge of teachers accomplished in all the various arts. Both the boys excelled in every art and manly exercise, and were also joined together in the closest bonds of friendship and attachment. When, however, they had finished their education and attained the age of sixteen, the king sent Balāhaka, his army-chief, with a large retinue to bring back the prince to the palace. With him he sent for the use of Chandrapīḍa, a wonderful horse named Indrayudha. The prince and Vaishampayana then returned to the palace amidst great rejoicings, and were cheerfully received by the king and the queen, and also the minister Sukanasa and his wife. The prince then went to the palace meant for him, where the next morning he was presented by the queen Vilāsavati, with a girl named Patralekha to be his personal attendant.

After some days Chandrapīḍa, to whom the minister Sukanasa had addressed a few weighty words of worldly wisdom and a most able and instructive advice, was duly installed as the heir apparent, and he then set out with a large army on an expedition for the conquest of the world. He subdued many hostile princes and brought them all under his subjugation. Then overcoming the Kiratas, he took possession of Suvargapura, their capital situated near Kailāsh in the Himalyas. There while hunting out one day, he happened to see a pair of *Aśvinaras* (semi-divine beings), who fled away on seeing him, and he gave them a chase until he reached a spot where he was left alone, disappointed and sorely fatigued. He then, feeling sorry for his folly, retraced his steps and was

unable to find his way back. He, however, drove on his horse Indrayudha with some misgiving in his mind, when he came to a beautiful lake, named Achchhoda, where resting for sometime and refreshing himself and his horse, he heard coming from the northern bank of the lake, the sound of sweet unearthly music. He set out in that direction, and soon came to a marble temple of Shiva, where he saw seated near the four faced image of the god, a beautiful maiden in ascetic dress of wondrous white, playing upon a lute and singing in praise of the god. Chandrapīḍa descended from his horse and entered the temple, where he waited for a short time till the song came to an end, and then after a preliminary conversation and mutual enquiry, the prince requested her to tell him her story. At first she wept bitterly, but when he blamed himself for putting forward such a request, she soon controlled herself and proceeded with her narrative as follows —

Mahāsveta's Story

There are fourteen families of a certain class of damsels living in heaven called Apsarases, which have sprung from nectar, the rays of the moon, the sun etc. The 13th and 14th families have sprung from the union of Muni and Arishtha, two of the daughters of Daksha, with the Gandharvas. Chitra ratha, the son of Muni, is the supreme lord over all the tribes of Gandharvas, and dwells in the Kimpurushavarsha on the mountain Hemakūṭa. He made this forest and caused the lake Achchhoda to be dug, and the image of Shiva to be installed in the temple. Hamsa, the eldest of the six sons of Arishtha, was placed by his cousin Chitra ratha at the head of the second family of Gandharvas. He too has his residence on Hemakūṭa. Hamsa married Gauri, an Apsaras descended from the rays of the moon, and I am the only unhappy child from this union called by the significant name of Mahāsveta ('*extremely white*'), as I was so extremely fair, I grew

up under the loving care of my parents, and in due course of time attained youth which pervaded my whole being. Once in the spring season, I came with my mother to bathe in this lake, when, strolling about at pleasure, I was attracted by an extremely sweet odour, to a part of the grove, where I saw a young sage of matchless beauty, putting on his ear a flower, from which the scent had proceeded, and walking about in the company of a friend. As soon as I saw him and stood eagerly looking at his beautiful form, I was deeply overcome with love for him, and when I bowed down to him in reverence, he too became deeply struck with love for me. I approached his friend, and, after bowing to him, enquired as to who the young sage was, and whence he had got that wonderful flower. He said that the young sage was the son born by Lakshmi herself to the celebrated sage Sveta-ketu who had named him Pundrika, and the flower was one given to him by the goddess of Nandanvana herself, while he was going to worship Shiva, and which flower he was persuaded to put on his ear as an ornament. Now, while this talk proceeded, the young sage Pundrika placed the flower on my ear, and as he was doing so, the touch of my cheeks made him so nervous and confused that he did not notice having dropped his rosary of Aksha beads, which, I having picked up, put on round my own neck. At this moment I was called away by my mother to have my bath, and as I moved away a little, I noticed Pundrika being rebuked by his friend for his weakness when he, pretending to be angry, came up to me and asked me to give him back his rosary. I however, gave him my own necklace of pearls instead, which he being mentally upset at the time, failed to perceive, and so went away with it. I then went home and soon after Taralika my betelbox bearer came with a love message from Pundrika written on a piece of his own bark garment. In the evening Kapinjala, the friend and companion of Pundrika, under

the pretext of asking for a return of the rosary, came to me with a somewhat abashed face, and informed me of the extremely sad condition of Puṇḍarika on account of his deep love for me, and also told me that he had approached me for such help as I could under the circumstances render, especially when all his rebukes and advice, and the various cooling appliances had failed to relieve him of his love fever. At that very moment a visit from my mother was announced, and thereupon Kapinjala went away in a hurry. On the departure of my mother, who had come to enquire about my condition on hearing the news that I was unwell, my mind was sorely distracted by the various contending thoughts, regarding the honour of my family and my own maidenly modesty on the one hand, and the sad and precarious condition of Puṇḍarika on the other. Persuaded by the entreaties of Tarālika, however, I determined to go and ultimately started out with her to meet Puṇḍarika, the object of my love. As I approached the place, I heard while yet at some distance, the loud bewailing cries of Kapinjala, rebuking his friend for so cruelly leaving him alone. Being sorely distracted in mind at this and the ominous throbbing of my right eye, I hastened to the spot, and, to my overwhelming grief, found Puṇḍarika lying a lifeless corpse there.

At this stage, the memory of the sad incidents failed Mahasveta's nerves, and she fainted away through emotion. Chandrapīḍa supported her against falling upon a stone, and when his careful tending had brought her back to her senses, he begged her not to proceed with her tale any longer. But she continued as follows, with the remark that as she had already survived the actual shock, she could certainly withstand the mere memory of it.

Conclusion of Mahasveta's Story

I made up my mind to follow my lord to heaven, and with that intention called upon Tarālika to prepare a

funeral pyre for me. But then suddenly I noticed a divine figure, descending from the disc of the moon, and carrying away the body of Pundarika and also consoling me in a deep voice with the words that, as I would meet my lord again, I must not put an end to my life. And as he flew away into the sky, Kapinjala, full of anger, also followed him with a view to recover his friend from him. Ever since then with the hope of re-union aroused in me by the words of the divine figure, I, having turned my back upon the world, and taken to an ascetic's life, have been passing my days here in this temple in prayer and meditation to the God Shiva. Having thus concluded her sad narrative, Mahasveta, no longer able to suppress her strong emotions, covered up her face with a part of her bark garment and began to sob aloud. Chadrapada was very much moved with pity for her, and tried to console her by relating the various old stories of re-union of the wives of gods with their husbands, remarking that she should on no account think of ending her life especially when in her case, there was the further assurance conveyed to her by the divine figure. Then he asked her where her friend Taralika, was, and she replied that just before his arrival she had been sent by her to her dearest friend, Kadambari, a maiden of rare beauty, and the daughter of Chitira ratha, the supreme lord of the Gandharvas, from his marriage with Madira born of the race of Apsarases that had sprung from the moon, adding that as Kadambari was, even after attaining her maturity, persisting in her determination not to marry so long as she herself (i.e. Mahasveta) remained in that unhappy state, she had, at the request of Kadambari's parents, sent her attendant, Taralika, that very morning to her, with a view to entreat her not to oppose her father's wishes. After hearing all this, Chadrapada retired to rest on his leafy bed and soon fell asleep.

Next morning Taralika returned with a young Gandharva named Devuraka, who informed Mahasveta that

Kadambari was by no means to be dissuaded from her set resolve. He was then sent away with the message that she herself would soon follow. Mahasveta thereupon requested Chandrapida to accompany her, and on his according to it, they both started out on a journey to Hemakuta which they soon reached. They went to Kadambari's apartment in the royal palace, where they were received with great hospitality. Chandrapida and Kadambari, as soon as they saw each other face to face, were filled with a strong mutual love. After they were introduced to each other by Mahasveta, the latter was, after enjoining her friend Kadambari carefully to look after the comforts of the distinguished guest, called away by the princess's parents, and Chandrapida was accommodated in a mansion opposite that of the princess. The day having passed in their looking at each other and exchanging love tokens, in the evening Madalekha, the female attendant of Kadambari, came with Keyuraka and Taralika, and presented a necklace of pearls on behalf of their princess, and this the prince gracefully accepted. At night Kadambari paid a visit to Chandrapida which further strengthened their mutual love and admiration for each other. After some talk and personal enquiries about the prince, Kadambari returned to her apartments, and Chandrapida somehow passed the night engaged in various distracting thoughts.

In the morning he took leave of the princess with a view to go back and rejoin his followers, and she having granted it though most reluctantly, he hastened back and soon found his army and followers near the hermitage of Mahasveta, which place they had reached tracing the foot marks of the prince's horse, Indrayudha. The day having been passed in conversation with Vatskampayana and Patralekha in regard to Mahasveta and Kadambari, the prince passed his night somehow, when the next morning Keyuraka appeared with a message saying that Kadambari

was very much indisposed since he had left, and wanted to see him. On hearing this he, having left Vaishampayana in charge of the camp, rapidly made for Hemkuṭa again, accompanied by Patralekha. He found Kādambarī being consumed with love, and after consoling her and talking with Mahasveta for some time, returned again to his camp, leaving his attendant Patralekha behind at the request of Kādambarī. On his return to his camp, he was informed of a message from the King, complaining of his long and continued absence, and ordering him to return to Ujjayini without any further delay. He, therefore, soon made ready to depart; but before he did so, he directed (Balāhaka's son) Meghanada to come later with Patralekha, and also entrusted him with a message for Kādambarī, to be actually conveyed to her through Keyūra, who was sure to accompany Patralekhā back from Hemkuṭa. Then, leaving behind Vaishampayana in charge of the military camp with instructions to follow slowly, he started for the capital, which he soon reached to the great rejoicing of the people. A few days later Meghanada arrived with Patralekhā, who informed her master how much advanced Kādambarī was in her deep and passionate love for him. She related to him at great length the strong professions of love she entertained for him, and the extremely distressed condition to which she had been reduced as a result thereof and also told him as to how she had been allowed to come away with a view to fetch him.*

*Here the *Purva Bhāga* ('First or Earlier Part') of Kādambarī ends and the story comes to an abrupt termination in the midst of Patralekhā's account of her conversation with Kādambarī, by the sudden death of the learned author. The story was, however, continued by his talented and worthy son Bhāshapa Bhatta, and, as composed by him, runs as follows in this narrative.

THE STORY AS CONTINUED BY THE AUTHOR'S SON.

After giving him the above account of Kadambari, Patralekha earnestly requested Chandrapida to treat the princess Kádambari with more consideration than hitherto shown to her. Chandrápida, on hearing all this, became very anxious to see her. He was all the time oppressed with a feeling of separation from her, and was sorely perplexed as to how he could go out to meet her. One evening, while strolling along the bank of the Sipra, he noticed on the other side of the river, Keyuraka marching at the head of a troop of horsemen. On being questioned, Keyuraka gave him a very sad account of Kadambari's condition, which drove him into a swoon. On recovering from it, he made up his mind to visit Kadambari without any unnecessary delay. Being sorely distracted with restless thoughts, he somehow passed the night. In the morning he came to know that the camp under the charge of Vaishampayana, had arrived as far as Dasapura. He therefore sent away Keyuraka with an earnest request to Kadambari that she should desist from any rash act, and also sent Patralekha, charged with a loving message to the princess, as an earnest of himself, under the escort of Meghnada up to Mahásweta's hermitage. The prince, after obtaining the king's permission, then went out to meet Vaishampayana, but not finding him any where in the camp, he enquired as to where he was, and was given the reply 'How can Vaishampayana be here? Being greatly disturbed at this, he rode on to the centre of the camp, where the chiefs of the army took him aside, and told him as to what had happened to Vaishampáyana, how, after the Prince had come away, he had asked his soldiers to have a bath in the holy lake, Achchhoda, how, while walking along the bank of the lake, a curious change had come upon him as he stood in front of a certain arbour,

being apparently too much enamoured of the locality, and looking as though recognising something and seeking after what was missing from before, and as to how, turning a deaf ear to all their earnest requests to accompany them, he had stuck to the spot near the lake. They assured the prince that he was not dead but was only thus strangely missing.

The prince, on hearing this curious account, was sorely upset in his mind as to why Vaishampayana should have shown such strange behaviour, and have thought of renouncing the worldly attachments at such an early age. He, however, took it to be an easy excuse for going out on his intended tour, and approached the king for permission to explore the whereabouts of Vaishampayana, and the same being given, he took leave of all and set out on his journey, riding day and night, regardless of all personal discomforts and even the rains that had set in by this time, until after some days he arrived at the lake Achhhoda, meeting Meghanada on his way thereto. When he could not find any trace of Vaishampayana there, in spite of all his endeavours to that effect, he, being sorely perplexed, thought of visiting Mahasveta's hermitage, and on arriving there, found the holy maiden seated in front of her cave, with tears in her eyes and supported by her attendant Taralika. Fearing some evil having befallen Kadambari, he enquired of them as to what the matter was. Mahasveta, thereupon, full of great emotion, spoke in a faltering voice telling him *how* on her return to the hermitage, from the palace of Kadambari on the Hemkuta, she had come across a Brahmana youth there, who always gazed at everything he saw about him, and seemed as if he were in search of something previously seen and lost by him, *how* a great change had come over him at the sight of herself whom he appeared to have suddenly found and recognised, *how* he had made advances and spoken sweet words of love to her, *how* she, who had

these strange words of the voice from the sky, when Patralekhā, rising from her swoon, and snatching away Indrayudhā, the prince's favourite horse, from the hand of his keeper at the time, suddenly plunged herself along with the horse, into the lake Achchhoda. As soon as they disappeared under the waters of the lake, there came out of it a young ascetic, who hastily ran towards Mahaswetā, and was soon recognised by her as Kapinjala the dear friend of her lover Pundarika. On being earnestly requested by her he proceeded to narrate his story from the point when he flew up into the sky following his friend's body, thus —

"The divine being, who carried away the body of Pundarika, on reaching the world of the moon and pacing it there on a couch, turned towards me and said 'Know me, O Kapinjala, to be the moon. I, who had done no harm to Pundarika, was cursed by him, in his love-stricken condition, to suffer from the pangs of unsuccessful love more than once in the land of Bharatvarsha. I, being indignant at this, cursed him in return to share my joys and sorrows in those lives. I however later recalled to my mind that he was the elected lover of Mahaswetā, a maiden of my own race. But as both of us are bound by the terms of the curse to live together at least in two births, in the world of mortals, I have brought away his body here where it will remain preserved from corruption. Convey the news to his father, Swetaketu who, being a great sage, may find out some means for his deliverance. Now, I was going along the heavenly path in a hurry, being overwhelmed with grief for my friend Pundarika, I inadvertently ran over a sage of choleric temperament, who being indignant, cursed me saying,—'On this widely spreading sky, you could not see your way, and have trampled me like a horse. So go and be changed into a horse.' Then, falling at his feet, I acquainted him with my sad plight at the time, and begged of him to have mercy on me. He, however, became

a little pacified at this, and told me that the curse could not be revoked, but that it would have effect only till the death of the person whose horse I might become, and that ■ bath thereafter would make me free again. On being further implored by me to be allowed to maintain my association with my friend in the world of men, he thought for a moment and said 'The moon is soon going to be born as the son of Tarapida, King of Ujjayini, and your friend Puṣṭarika as the son of his minister Suhanasa. You are to be the horse of the prince.' On his having said all this, I plunged into the waters of the sea, and came out as ■ horse therefrom. But, though transformed into a horse, I still retained my memory of the past, and brought the prince, Chandrapida here intentionally in pursuit of the pair of *Kinnaras*. The young Brahmin (youth) whom you just now cursed without having had any previous knowledge of him was no other than Puṣṭarika himself in his second birth.'

Hearing these words, Mahasweta started beating her breast and upbraiding herself for being instrumental in causing Puṣṭarika's death for the second time, and being overwhelmed with grief fell to the ground. Kapinjala told her n t to blame herself for what she had done, and consoled her by saying that the greater portion of her troubles being now over, she would soon meet her lord. He also comforted Kadambari in the same way, and to her enquiry about Patralekha, he said he knew nothing of her. Then with a view to know what births the moon and Puṣṭarika were passing through, and what had become of Patralekha, he flew into the sky to go to Swetaketu, who knew the three worlds as though they stood visibly present before him.

Both Kadambari and Mahasweta then made up their minds to remain there waiting for the arrival of the happy time when the words of the heavenly voice, as now confirmed by the account of Kapinjala, would be fulfilled.

Kādambari, laying aside her gorgeous attire, now put on a white garment in token of her bereavement. The body of Chandrapīda did not show any signs of decay with the lapse of time, and noticing this, she sent Madalekha to her parents with the news of all that had happened so far, requesting them neither to grieve for her, nor to take the trouble of coming over to see her. King Tarāpīda, hearing nothing about his son, had in the meanwhile sent out his messengers to bring news about him. Meghanada informed Kādambari about the arrival of these, who, when they were made fully aware of all that had taken place, were sent back by her with Tvaritaka, an attendant of the prince, who, she said, would bear full testimony to all that had so far happened. When the messengers met Queen Vilāsavati near the temple of the Matris, and told her that they had seen the body of the prince—she fell into a swoon. The king hastened to the spot, and ordered Tvaritaka to relate the whole story. But when he had reached as far as the breaking of Chandrapīda's heart, the king could endure no more and ordered his funeral pyre to be made ready. When Tvaritaka had somehow finished his narrative, the king thought of going to see the prince's body. He set out accompanied by the Queen, Sukanāsa and his wife Manorama, and soon arrived near the lake Achchoda, from where after meeting Meghanada and hearing from him a further confirmation of the same strange news, he proceeded towards Mahisweta's hermitage. Both the maidens were sorely embarrassed and grieved at the royal visit, and while Mahisweta rushed into her cave, Kādambari fell into a swoon at the sight of the prince's parents. Vilāsavati, embracing the lifeless body of the prince, wept bitterly. The king consoled her as well as he could, and asked her to attend to Kādambari who was lying unconscious there, and the latter, on recovering her senses, made obeisance to the king and queen by falling at their feet. Thereafter the king and the queen.

along with their minister and his wife Manorama, having retired from that place, and not thinking of returning to their home, passed their days in penance in a hermitage near by, awaiting the time of their happy reunion with the prince.

Conclusion of Jabali's Narration of the Tale to his Disciples

When the sage Jabali had proceeded so far with his narrative, he observed to his disciples that he had unconsciously been led far beyond his previous intention, and now concluded his tale by reminding them to see as to how Pugdrika, by his own improper behaviour, had to be born in the world of men, *first* as Vaishampayana, the son of the minister Sūhanasa, and *then*, by Mahasweta's own imprecation, as the parrot now visibly present before them.'

The Parrot's Story Continued.

Now, on hearing the sage addressing these words to his disciples, I came to recollect all the events of my past life, and became Vaishampayana again in all but a human form, having the same passionate love for Mahasweta and brotherly attachment to the prince Chandrapida, aroused in me. I also recovered human speech, and enquired of the sage where the prince was born but he frowned at me for this impatience and told me to wait and see till my wings had fully grown. In reply to a question from Hārita as to how an ascetic, such as I was, should have been so completely fallen under the influence of love, the sage made a reference to my first birth from the goddess Lakshmi, as she had conceived me at the mere sight of the sage Swetaketu, without any association between them, and pointed out the scriptural text declaring that '*as the parent is, so the off-spring must be*'. The sage further added that this my (parrot's) second life on earth

would also be short like the previous (Vaishampáyana's) one, and then when the effect of the curse was removed, I would be free again and attain ever-lasting life. Hearing these words, I implored the sage to tell me how I, in my present situation, could be able to earn immortal being as just referred to by him. But since the day was now breaking, the sage rose from his place in the midst of the assembly of ascetics, and proceeded to perform his usual religious duties of the morning, telling me he would comply to my request on some other occasion. Harita, too, after setting me down on his leafy bed, followed his father with the same intention, but soon appeared again, informing me of the happy news that Kapinjala had arrived to see me. Kapinjala, when he saw me in my sad plight, picked me up into his arms and began to weep aloud. After that he informed me *how*, on being liberated from the birth of a horse, he had visited the sage Svetaketu, *what* conversation he had with him concerning me, and *how* the sage had told him that I had been transformed into a parrot, and come to the hermitage of Jabali, where I had recovered my human speech and the recollection of past life. He further told me that he had come with a message from my original parents, Svetaketu and the goddess Lakshmi, now performing a sacrifice with a view to relieve me from my present accursed situation, asking me to continue my stay in the hermitage till the termination of their sacrifice. Having said all this, and repeatedly emphasizing my parents's injunction to me, Kapinjala went away from the place.

Conclusion of the Parrot's Story.

Shortly afterwards, when my wings were properly grown, my usual impatience once more strongly urged upon me, and in spite of the severe injunction from my parents, I quietly flew away from the hermitage of the sage Jabali, and went towards the north where, while sleeping

the sky, putting on the same form which had first drawn Mahasweta's heart towards him and then suffered death as a consequence thereof. At this Kadambari hastened up with the happy news to congratulate Mahasweta, Keyuraka ran to congratulate Chitraratha and Hamsa on the Hemkuta, while Madalekha rushed with the news to Tarapida and Vilasavati, in their neighbouring hermitage. Tarapida and Vilasavati soon came up and saluted Chandrapida, as the Lord of Night, who had thus honoured them by being born as their son. Chandrapida made his obeisance to his parents, and presented Puddarika to Suknasa and Manorama, as being no other than their son Vaishampayana, when immediately afterwards Kapinjala made his appearance with a communication from the sage Svetaketu, saying that he had given up all his paternal claim on Lundarika in favour of Sukarisa and Manorama. Next morning, the parents of Kadambari and Mahasweta arrived, and on their being duly received by the king and his minister Sukarisa, Chitraratha expressed a desire to celebrate the marriage of Kadambari and Chandrapida in his own capital. Thereupon deserting the hermitage (for so long the interesting centre of a deep romance), all of them quickly made for Hemkuta, where the marriages, were performed with all the royal pomp and glory, Chitraratha and Hamsa offering their daughters in marriage, along with their kingdoms, to their respective sons in law.

Sometime after, while one day talking to Chandrapida, Kadambari, who was now at the top of her happiness, asked him, with tears in her eyes, as to what might have happened to poor Patralekha, whereupon the prince informed her that she was an incarnation of Rohini, the Moon's wife, and had appeared in that form in the world of mortals, after the coming down from heaven of her husband, the Moon, just with a view to wait upon him there, adding that when on his death as

Chandrāpīda and rebirth as king Sudraka, she was going to do the same, she was prohibited and prevented from doing so again. He said that she was now in the world of the Moon.

✓ After the celebration of his marriage with Kādambarī, Chandrapīda spent sometime in happiness on the Hemkūṭa, and then started for his own capital, where he had his friend Puṇḍarīka placed upon the throne and installed as King of Ujjayīni. Then, attending upon his parents who had given up everything else for his sake, he passed his days in the sweet and happy company of Kādambarī, sometime at Ujjayīni, sometime on the Hemkūṭa, and sometime in the world of the Moon. Ever after that time, the happy circle of the lovers and their companions (The Moon and Puṇḍarīka, Puṇḍarīka and Mahasveta, Mahasveta and Kādambarī, Kādambarī and the Moon as Chandrapīda) never broke up and none of them ever got separated from each other and all of them lived together in great happiness and rejoicing.

on the branch of a tree on account of my being extremely fatigued, I was caught in a net by a Chāṇḍāla. I implored him to release me, but he said that as he had been asked by his king's daughter to find out a wonderful parrot, reported to have escaped from the hermitage of the sage Jabali, he would take me to her, and she would deal with me just as she liked. He then took me to the king's daughter who at first fondled me, and then shut me up in a wooden cage. I made up my mind from that moment to maintain an absolute silence, and to deny myself all food, as I was extremely disgusted with the loathsome association with the Chāṇḍālas, and had now no hope left of my meeting with my beloved Mahasveta. But when the Chāṇḍāla girl implored me to accept fruits and water, I somehow yielded to her entreaties, though still maintaining my stubborn silence, thinking that she might thereby feel disgusted and set me free. Sometime afterwards I found myself one morning confined in this golden cage. Your Majesty (referring to king Sudraka) has seen the Chāṇḍāla princess now. As to who she is, why she calls herself a Chāṇḍāla and me her son, why she has thus kept me confined, or why she has conveyed me here to this place, I am as little aware of as your Majesty is."

The Chāṇḍāla Girl Speaks

King Sudraka, thereupon, ordered the Chāṇḍāla girl to come forward and satisfy his curiosity by telling him all about herself in relation to this wonderful story. Then, stepping out of her place, and addressing him variously as the Moon, the Light of the world, the beloved Lord of Rohini, and the delight of the eyes and heart of Kādambarī etc., she told him that he had just heard from the parrot Vaiśampāyana, the account of his own previous life, and that of the unhappy Vaiśampāyana, adding that she was his (the parrot Vaiśampāyana's) mother Lakshmi, having assumed the form of a Chāṇḍāla girl with a view to avoid the general contact of men, and had kept him confined

at the bidding of his father Svetaketu, just to prevent him from getting into further troubles and misfortunes, till the effect of the imprecation came to an end. Then she said that the same was now over, and they had been brought together, soon to be reunited to their beloved ones. Having said this she flew into the sky, calling upon them to lay aside their earthly mortal frames, and with them their necessary concomitants, the painful incidents of birth, death and all other physical ailments.

Conclusion

On hearing these words, the memory of the former events of his life revved in King Sudraka, and he began to feel the same passionate love for Kādambarī, and his affectionate friendship for the minister's son, Vaishampāyana, again. The curse of Puṇḍarīka came in this way to be ultimately fulfilled, the Moon enduring more than once in the land of Bharatvarsha the pangs of unsuccessful love. Thereupon King Sudraka, being greatly tormented by the deep emotion of love for his beloved Kādambarī, fell lifeless upon the ground.

At this time, the gorgeous love exciting beauty of the spring season, which pervaded the hermitage of Mahasweta near the lake Achchhoda, deeply touched the heart of Kādambarī, and she gave the lifeless body of Chandrapīda a passionate embrace, whereupon life seemed to revive in it, and soon Chandrapīda rose as though from a deep sleep. He spoke to her saying that the touch of her hands had caused life to revive in him, adding that as the curse was now at an end, he had cast off the body he wore as Sudraka, and reassumed the present form [as Chandrapīda], which, as having pleased her before, he would now always cherish. He also hinted that he was not *alone* released from the curse, implying that Puṇḍarīka, too, was now free and would soon appear. While he was thus proceeding, Puṇḍarīka came down from

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धीगणेशायनमः ।

कादम्बरी ।



रजोजुषे जन्मनि, सत्त्ववृत्तये
स्थिता, प्रजानां प्रलये तमःस्पृशे ।
अजाय, सर्गस्थितिनाशहेतवे
त्रयीमयाय त्रिगुणात्मने नमः ॥ १ ॥

प्रजानाम्—प्रजायन्ते इति प्रजाः, प्रपूर्वक जन् धानोः
“उपसर्गे च संज्ञायाम्” इतिङ् । अभ्यपदार्थानाम् । जन्मनि
उत्पत्तौ । रजोजुषे रजोगुणयुक्ताय । रजो जुपते तस्मै ।
क्लिप् चेति क्लिप् । प्रजानां स्थितौ रक्षणे । सत्त्ववृत्तये ।
सत्त्वस्य वृत्तिर्यस्मिन् तस्मै । सत्त्वगुणयुक्ताय । प्रजानां प्रलये
नाशे ‘एरच्’ इत्यच् । तमः स्पृशे तमोगुणयते । तमः स्पृशतीति
तस्मै । ‘लघु प्रकाशकं च सत्त्वम्’, ‘चलमयष्टम्मकं च रजः’
‘गुर्धायरणं च तमः’ इति यथाक्रमं त्रिगुणलक्षणम् । सर्ग
स्थितिनाशहेतवे । सर्गश्च स्थितिश्च नाशश्च तेषां हेतु-
स्तस्मै । उत्पत्तिरक्षानाशकारणाय । सृजते ‘भावे’ इति घञि
सर्गः । “जन्माद्यन्य यतः” इति वेदान्त सूत्रम् “यतो या इमा-
नि भूतानि जायन्ते” इत्यादि धृतयश्च ब्रह्मणो जगत्कारणत्वे
मानम् । त्रयीमयाय । त्रयी वेदानां त्रयी तत्स्वरूपाय । ‘वेद एव
परं ब्रह्मेत्युक्तेः । अथवा ब्रह्मविष्णुमहेशानां त्रयी तद्रूपाय ।

यथा मृद उत्पन्ने घटे मृण्मय इति व्यवहारस्तथा ब्रह्मणो देव
त्रयस्य जनकत्वे त्रयीमयत्वव्यवहारः । त्रयीशब्दात् 'मयङ्' वै
तयोर्भाषायामभक्ष्याच्छादनयोः' इति मयट् । अतएव त्रिगु-
णात्मकाय सत्त्वरजस्तमःस्वरूपाय । अमेदविषक्तयेयमुक्तिः ।
अजाय नित्याय परमब्रह्मणे । न जायते इति जन् धातोङ्
प्रत्ययः । नमः नमस्कारः । ये तु अत्र अजपदेन चतुर्मुखो ब्रह्मा
ग्राह्य इति वदन्ति तदसङ्गतम् । तस्य सृष्टिमात्रकर्तृत्वेन
रजोगुणस्यैव सम्यग्धात् त्रिगुणात्मकत्वं विरुद्धम् । किञ्च,
विधेस्तमोगुणवत्ये सत्त्वगुणवत्ये वा शिवत्वं विष्णुत्वं च
स्यात् गुणभेदान्मूर्तिभेदो न स्यात् सर्गस्थितिनाशहेतवे
त्रिगुणात्मने इति च पुनरुक्तं स्यात् । अतो नित्यं परं ब्रह्म अज-
पदेन बोध्यम् ।

विवृतिः । जगतां जनने यो रजोगुणवान् विधाता रजोगुण
पय निर्माणे कारणम् । रक्षणे सत्त्वगुणवान् अर्थाद्विष्णुः तस्य
सत्त्वगुणप्रधानत्वात् । नाशे यस्तमोगुणविशिष्टशिवः ।
अतएव यत् सृष्टिरक्षानाशकारणं च देवत्रयरूपं वा वेदत्रय
रूपमृगादिवेदानामपि तत्तद्गुणप्रधानत्वात् । रजआदि
गुणत्रयरूपं यत् नित्यं परंब्रह्म तस्मै नमः इत्यर्थः ॥ १ ॥

1. I bow (or Hail) to the Unborn Being, who, being full of *Rajas*, assumes activity at (the time of) the birth of creatures (created beings), who is characterised by *Sattva* or goodness during their preservation or continuance, who shows (lit-touches) *Tamas* or darkness (in the form of destruction) at their dissolution, who is the cause of Creation, Preservation and Destruction (of the universe), who is made up of the three gods (Brahma, Vishnu and

Mahesh) or the (three Vedas) and who consists of the three Guṇas or fundamental qualities

जयन्ति बाणासुरमौलिलालिताः
दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदस्त्र्यम्बकपादपांसवः ॥ २ ॥

ज्ञानञ्च शकरादिकुण्डेद्विद्याकामस्तु गिरिशं नमेद्वित्यादि
घचनप्रमाणाच्छ्रयो ज्ञानद इति सिद्धौ ज्ञानलाभाय शिवचरण
रेणुत्कर्षधर्षणरूप मंगलं जयशब्देन करोति ग्रन्थकारः
जयन्तीति ॥ बाणासुरमौलिलालिताः । बाणश्वासा-
धसुरश्च तस्य मौलिना लालितास्ते । बाणनामदैत्यमुकुट
सेविताः । यण् गता घातोऽर्थतीत्यर्थे कर्तरि सक्तायां घञ्
बाणः । ललघातोर्लिवि कर्मणि क्तः । दशास्यचूडामणि
चक्रचुम्बिनः । दशास्यस्य चूडामणीनां चक्र चुम्बितुं शीलं
येपान्ते । ताच्छील्ये शिनिः रावणमुकुटरत्नसमूहस्पर्शिनः ।
अत्र चुम्ब्य घातोः स्पर्शार्थः न तु घक्रसंयोगरूपः 'घातोऽस्त
मेव चरमावल चूडचुम्बी' इति मुरारिप्रयोगेऽपि तथा दर्श-
नात् । सुरासुराधीशशिखान्तशायिनः । सुरासुराणां येऽधीशा
स्तेषां शिखान्ते शेरते इति शीलं येपान्ते । अप्रापि 'सुप्यजाती'
इति ताच्छील्ये शिनिः । देवदानवस्वामिचूडाग्रान्तपातिनः ।
पूजा समये तैः शिवपदधारणात् । भवच्छिदः । भयं छिन्द-
न्तीति तैः । सत्सृष्टिपद्भुदेत्यादिना किप् । पुनर्जन्मनिवर्त्तकाः ।
त्र्यम्बकपादपांसवः । त्रीण्यम्बकानि यस्य तस्य पादयोः पांसव-
स्ते । त्रिलोचनचरणरेणवः । जयन्ति सर्वोत्कर्षेण वर्त्तन्ते ॥ २ ॥

2. Triumphant are the particles of dust of (or clinging to) the feet of the three-eyed god (Shiva), which were caressed by the crown or head of the demon (named) Banasur ; which have kissed the circle of the (ten) diadems (or-crest-jewels) of Ravana (lit. the 'ten-mouthed') ; which have stuck to (lit. 'rested on',) the top of the crests of the lords of gods and demons, and which destroy or put an end to (the cycle of) births and deaths.

जयत्युपेन्द्रः स चकार दूरता
विमित्सया यः क्षणलब्धलक्ष्यया ।
दृशैव कोपारुणया रिपोरुरः ।
स्वयं भयान्निभमिवास्त्रपाटलम् ॥ ३ ॥

सम्प्रति सर्वार्थसाधनत्वादिष्टदेवतां चिकीर्षितग्रन्थे निर्विघ्नता-
लाभाय चेष्टदेवं नृसिंहम्प्रार्थयते जयत्युपेन्द्र इति । स
उपेन्द्रः । इन्द्रमुपगतो भ्रातृत्वेन सः । विष्णुः नृसिंहायतारी ।
जयति सर्वोत्कर्षेण वर्त्तते । यः विमित्सया भेत्तमिच्छा तया ।
मिदेः सन्नन्तात् अः प्रत्ययादिति अप्रत्यये टापि च विमित्सा ।
दूरतः 'क्षणलब्धलक्ष्यया' । दूरतः विप्रकृष्टात् इय । क्षणलब्ध
लक्ष्यया क्षणं लब्धं लक्ष्यं यया तया । ईषत्कालप्राप्तहिरण्य
कशिपुषदाःस्यलरूपवेध्यया । यद्वा प्राप्तावलोकनैकाग्रतया ।
सन्नेः कर्मणि क्तः । अतर्पय कोपारुणया । कोपेन अरुणा तया ।
रोपरक्तया कुपेमावि घञि कोपः । दृशैव श्लोचनेनैव । रिपोः

हिरण्यकशिपोर्धरिणः । उरः धत्तःस्वलम् । भयात् भीतेः ।
स्वयं आत्मना । मिश्रं विदीर्णमिव । अक्षपाटलम् अक्षयत्
पाटलम् तत् । रुधिरश्वेतरक्तम् । श्वेतरक्तस्तु पाटलः इत्यमरः ।
अकार कृतघान् । अनेन बाणमदृस्योपास्यो देवो नृविह इति
शायते ॥ ३ ॥

3. Glory be to that Vishnu (the 'younger brother of Indra') who, by means of merely casting from a distance a moment's glance (lit glance, 'having had the sight of its target for a moment only') which was red with wrath or anger, and was prompted by a desire to tear it, made the chest of his enemy, which was torn to pieces of its own accord, as it were, with fear, red with (or like) blood.

नमामि भवोश्चरणाम्बुजद्वयं
सशेखरैर्मौखरिभिः कृतार्चनम् ।
समस्तसामन्तकिरीटवेदिका-
विटङ्कपीठाल्लुडितारुणाङ्गुलि ॥ ४ ॥

गुरुं नमस्तुर्वन् चदति नमामीति । भत्सोस्तन्नामकगुरोः
भन्दयति कत्याण जनयति इति भन्दू धातोः सुप्रत्यये पृषोदरा-
दित्याप्तलोपे च भत्सुः । सशेखरैः शेखरैः सहिताः सशेखरा-
स्तैः । मुकुटरूपशिरोभूषणसहितैः । मौखरिभिः क्षत्रिय-
विशेषैः । मुग्धमस्ति यस्मिन्मुग्ध सग्राम । रप्रकरणे यमुज-
कुञ्जमेव उपसंख्यानम् इति मुखशब्दात् भत्तर्यायो रप्रत्ययः ।
अत्र मुखशब्दो लक्षणया ध्वनिवाचकः । मुखरमेव मौखरं

तदस्ति; येषामिति मौखरिणस्तैः । अत इति ठनाविति मत्वर्थीय
 इनिः । कृतार्चनम् कृतमर्चनं यस्य तत् । विहितपूजनम् । समस्त
 सामन्तकिरीटवेदिकाविटङ्कपीठोल्लुठितारुणांगुलि समस्ता ये
 सामन्तास्तेषां किरीटान्येव वेदिका तस्या विटङ्क एव पीठं
 तस्मिन्नुल्लुठिता अरुणा अंगुलयो यस्य । सकलान्यदेश-
 नृपमुकुटपरिष्कृतभूमिमध्योन्नतदेशपादपीठघृष्टारक्तुकरशाखम् ।
 चरणाम्बुजद्वयम् चरणौ अम्बुजे इव तयोर्द्वयम् तत् ।
 अम्बुनि जातमित्यम्बुजम्, 'सप्तम्यां जनेर्ङः' इतिङः । नमामि
 नमस्यामि ॥४॥

4. I bow to the lotus-like couple of the feet of Bharvu (probably the poet's Guru or Teacher), which were worshipped by the Maukhari kings wearing their crowns (i. e., which have been honoured by the Maukhari kings by means of their crowned heads being placed at them), and the toes of which became red, having been rubbed on or rolled against the foot-stool, consisting (as it were,) of the (centrally) raised or elevated part of the altar-pit, constituted (again, as it were,) by the crowns of all the feudatory kings.

अकारणाविष्कृतवैरदारुणा-

दसज्जनात्कस्य भयं न जायते ।

विषं महाहेरिव यस्य दुर्वचः

सुदुःसहं संनिहितं सदा मुखे ॥ ५ ॥

दुर्जनमुद्दिश्याह अकारणेति । अकारणाविष्कृतवैरदारुणात्
 अकारणमाविष्कृतं यद् वैरं तेन दारुणस्तस्मात् । अहेतुप्रक-

दितद्वेषभोषणात् । असज्जनात् दुर्जनात् । सश्चासौजनः सज्जनः
न सः तस्मात् । कस्य जनस्य । भयम् भीतिः । न जायते आवि-
र्भवति । महादेः महांश्चासावहितस्य वृहत्सर्पस्य । सर्पे घृता-
सुरेऽप्यहिरिति वैजयन्ती । विष मिव गरलमिव । यस्य दुष्टस्य ।
मुखे आनने । सुदुःसहम् सुतरां दुःखेन संदुःखम् । सहतेः
कर्म्मणि खल । दुर्घ्नः दुर्घ्नम् । सदा सर्वदा । सन्निहितम्
समीपस्थमस्ति । एवं ममापि चिकीर्षितग्रन्थापघादशङ्कया
दुर्जनाद् भीतिर्घतते इति भावः ॥५॥

5 Who is not afraid of a wicked man, rendered pitiless or hard hearted on account of animosity, displayed (lit. 'invented') without any cause or reason, and in whose mouth, there is always to be found present abuse or calumny, which is extremely difficult to bear, like poison (in the mouth) of a big snake ?

कटु कणन्तो मलदायकाः खला-
स्तुदन्त्यर्ल बन्धनशृङ्खला इव ।
मनस्तु साधुध्वनिभिः पदे पदे
हरन्ति सन्तो मणिनूपुरा इव ॥ ६ ॥

सज्जनमुद्दिश्याह कटु इति । कटु दुःश्रवयथास्यात्तथा कणन्तः
घदन्तः शृङ्खलापक्षे शब्दायमानाः । कणन्ते शनरि रूपम् ।
मलदायकाः दोषारोपकाः पक्षे सम्पर्कस्थले मालिन्यजनकाः ।
ददातेर्णुल् । मलस्य दायकास्ते । खला असाधर्यः । बन्धन-
शृङ्खला बन्धलोहनिगडा इव । बन्धनाय शृङ्खलास्ताः । अल-

मतिशयम् । तुदन्ति पीडयन्ति मनः स्वलग्नस्यानञ्च । सन्तः
साधवः । मणिनूपुराः मणियुक्ता नूपुराः ते । रत्ननिर्मितमञ्जी-
राणीय । पदे पदे प्रतिपदम् । अन्यत्र प्रतिशब्दम् । साधुध्वनिभिः
मनोहररचैः । पक्षे मञ्जुशिखितैः । मनः हृदयम् । हरन्ति रम-
यन्ति । 'शृङ्खला पुंस्कटी घखबन्धे च निगडे त्रिपु' इत्यमरः ।
एवं गुणग्राहिणः साधवः पतन्मद्ग्रन्थे गुणैः सन्तुष्य प्रशं-
सया हृदयं हरन्तु मे इति भावः ॥६॥

6. Wicked people, uttering harsh words and casting dirt or stain (in the form of abuse or calumny), cut others deeply to the quick (lit. 'cause sufficient pain' to others), like iron-fetters which bind (a person, and produce unpleasant sound, and cause dark stains on the feet); whereas good men, on the other hand, captivate the heart at every word, with the pleasing tones (of their speech), like jewelled-anklets (which produce soft and sweet music at every step).

सुभाषितं द्वारि विशत्यधो गला-
न् दुर्जनस्यार्करिपोरिवामृतम् ।

तदेव धत्ते हृदयेन सज्जनो

हरिर्महारवमिवातिनिर्मलम् ॥ ७ ॥

सुभाषितम् सुष्ठु भाषितं तत् । सुवाक्यम् । द्वारि मनोद्वारि ।
हरणं हारः हरतेर्वम् । अत इतिगतायिति इतिः द्वारि ।
द्वारोऽस्यास्तीति तत् । दुर्जनस्य बलस्य । गलात् कण्ठात् ।

अथः अघोभागे । अर्करिपोः राहोः । अर्कस्य रिपुस्तस्य अर्करिपोः ।
 अमृतमिव पीयूषमिव । पीयूषममृतं सुधा इत्यमरः । न
 विशति, अन्तर्याति । सञ्जनः शुण्गग्राही साधुः । तदेव सुभाषित-
 मेव । हरिः विष्णुः । अति निर्मलम् अतिशयस्वच्छम् । महा-
 रत्नम् कौस्तुभम् मणिमिव । महच्च तद्रत्नं महारत्नम् । रत्नं धेष्टे
 मणावपि इत्यमरः । हृदयेन मनसा । घृते दधाति ॥७॥

7. The sweet fascinating speech (of a poet) does not go down the throat of a wicked man, in the same way as did nectar into that of the enemy of the Sun (i. e., Rahu); but the same (speech), however, a good man (readily) takes to his heart, even Vishnu holds (to his heart) the great or highly precious, and extremely pure or stainless gem (Kaushtubha).

स्फुरत्कलालापविलासकोमला
 करोति रागं हृदि कौतुकाधिरुम् ।
 रसेन शय्यां स्वयमभ्युपागता
 कथा जनस्याभिनवा बधूरिव ॥ ८ ॥

ग्रन्थकथामुद्दिश्याह स्फुरदिति । स्फुरत्कलालापविलास
 कोमला । स्फुरन् यः कल आलापस्त्वय विलासस्तेन कोमला
 विकसन्मनोहरशब्दगुम्फमापुरी मृदुला । बधूपदो स्फुरन्ती
 यो कलालापविलासो ताम्यां कोमला सा । प्रसपद्गामीरामापण
 पाटयसुन्दरी । कोमलं मृदु सुन्दरे इति विद्वयः । रसेन शृङ्गा-

रादिना । शय्यां शब्दरचनाम् । शय्या तल्पे शब्दगुम्फे इत्य-
 मरः । अभ्युपागतायाता । कथा गद्यपद्यमयी शब्दरचता ।
 घघूपक्षे रसेन प्रीत्या । शय्याम् तल्पम् । स्वयमभ्युपागता प्राप्ता ।
 अभिनवा नवोद्वा । वधूः भार्या इव । जनस्य लोकस्य । लोकस्तु
 भुवने जने इत्यमरः । हृदि हृदये । कौतुकाधिकम् । कौतुकमधिक
 यस्मिन् तम् । कौतुकपूर्णम् । रागम् प्रेमाणम् । करोति
 जनयति । ८॥

8 Just as a newly married bride, looking deli-
 cately attractive on account of her charming (lit.
 'shining or throbbing') and sweet voice and grace-
 fully amorous sports, having approached (her husband's)
 bed of her own accord being impelled by a passionate
 desire, produces in the heart (of her husband) a deep
 sentiment of love along with curiosity or admiration,
 similarly a new plot or story, tenderly delightful
 with the graceful display of bright and sweet
 dialogues, and assuming of itself the form of a regular
 composition (शय्या is a particular form of composition,
 in which the words are so arranged as to allow of
 no change of position, without destroying the genuine
 and essential effect of it), on account of (the charm
 of) its (prevailing) sentiments, arouses in the heart
 (of the reader) joy or pleasure, which is enhanced by
 admiration and interest.

हरन्ति कं नोज्ज्वलदीपकोपमै-

नर्वैः पदार्थैरुपपादिताः कथाः ।

निरन्तरश्लेषघनाः सुजातयो

महास्रजश्चम्पककुड्मलैरिव ॥ ९ ॥

उज्ज्वलदीपकोपमैः । उज्ज्वलो यो दीपश्च स उपमा च
येषु तैः । स्फुटितदीपकालङ्कारोपमालङ्कारसहितैः । पक्षे शुचि
प्रदीपतुल्यैः । शृङ्गारः शुचिरुज्ज्वलः इत्यमरः । नयैः नयिनैः ।
पदार्थैः शब्दाभिधेयैः । उपपादिताः चिराचिताः । निरन्तरश्लेष-
घनाः निरन्तरं श्लेषेण घनास्ताः । प्रतिपदमर्थसाम्यशब्दसाम्य
श्लेषगुणयुल्लसताः । मालापक्षे सान्द्रतरग्रन्थन निषिद्धाः ।
सुजातयः सुष्ठु जातिर्यासां ताः । सुन्दरस्वरूपाः । पक्षे मनोहर
जातिकुसुमाः । चम्पककुड्मलैः चम्पकमुकुलैः उपपादिताः ।
महास्रजः महामाला इयं । कथाः गद्यपद्यादिप्रबन्धाः । क
सहृदयं । न हरन्ति न रमयन्ति । किन्तु सर्वस्यैव मनोरमाः
सन्ति ॥६॥

■ What man is there, whom stories, composed
in a style, containing ever new words and meanings
(or new meanings of words), having distinct or
brilliant figures of speech, called *Dīpaka* and *Upama*,
abounding in thickly strewn puns or ambiguities, and
in which there are to be found beautiful figures of
speech, such as *Jāti*, or which is (written) in beautiful
Jāti metre, do not fascinate, like large garlands, pre-
pared with fresh Champaka buds, resembling brightly
burning lamps, being strung or interwoven closely
together and consisting of beautiful jasmine flowers !

वभूव वात्स्यायनवंशसंभं

द्विजो जगद्गीतगुणोग्रणीः सताम् ।

अनेकगुप्तार्चितपादपङ्कजः

कुवेरनामांश इव स्वयंभुवः ॥ १० ॥

सम्प्रति कविर्दशभिः पद्यैः स्वयंवंशं वर्णयति । वात्स्यायन-
वंशसम्भवः । वात्स्यायनपत्यमित्यर्थे गर्गादिभ्यो यञिति यञ् -
वात्स्यः अस्मात् । यञिञोश्चेति फक् वात्स्यायनः । तस्य वंशे
सम्भयो यस्य सः । वात्स्यायनपरिकुलजन्मा । जगद्गीतगुणः ।
जगता गीतो गुणो यस्य सः । लोकोच्चारितकीर्तिः । सताम्
साधूनाम् । अग्रणीः प्रधानः । अग्रे नयति सः । नयतेः क्तिप् ।
अग्रप्रामाण्यां नयतेर्णो षाच्यः इति नस्य णः । अनेकगुप्तार्चित
पादपङ्कजः । असंख्यवैश्यपूजितचरणाभ्युजः । अनेकैर्गुप्तै-
रर्चिते पादपङ्कजे यस्य सः । गुप्तदासात्मकं नाम प्रशस्तं वैश्य-
शूद्रयो इति वचनाद् गुप्तपदेन वैश्याः ग्राह्याः ॥ पङ्के जातं
पङ्कजम् (सप्तम्यामिति जनेर्ङः) । स्वयंभुवः विधातुः । अंश
इव अयतार इव । कुवेरनामा । द्विजः । ब्राह्म्यां जन्म संस्कारा-
भ्यां जात इति द्विजः । जनेर्ङः । विप्रः । दन्तविप्राण्डजा द्विजाः
इत्यमरः । वभूव आसीत् ॥१०॥

10. Sprung from the family of Vatsyayana was there a Brahman, named Kuber, whose merits were sung in (or by) the whole world, who was foremost among the good or virtuous, whose lotus-like feet were worshipped by many Guptas (or Gupta kings), and who was, as it were, a portion (or an incarnation) of Brahma.

उवाच यस्य श्रुतिशान्तकल्मषे

सदा पुरोडाशपवित्रिताधरे ।

सरस्वती सोमकपायितोदरे

समस्तशास्त्रस्मृतिबन्धुरे मुखे ॥ ११ ॥

श्रुतिशान्तकल्मषे । श्रुतिभिः शान्तं कल्मषं यस्य तस्मिन् ।
 वेदाध्ययनोपशमितपापे । पापं किल्बिषकल्मषम् इत्यमरः ।
 पुरोडाशपवित्रिताधरे । पुरोडाशेन पवित्रितोऽधरो यस्य
 तस्मिन् । हुतशेषपूताधरोष्ठे । पुरोडाशो हविर्मेदे हुतशेषे च
 कीर्तित इति विध्यः । पवित्रं करोति पवित्रयति । आप्यात
 णिचिकर्मणि कः पवित्रितः । सोमकपायितोदरे सोमेन कपायित-
 मुदरं यस्य तस्मिन् । सोमयागेपतकट्टभूतमध्ये । समस्तशास्त्र-
 स्मृतिबन्धुरे । समस्तैः शास्त्रैः स्मृतिभिश्च बन्धुरं तस्मिन् ।
 सकलव्यासादिनिर्मितदर्शनमन्यादिधर्मशास्त्रमनोहरे । बन्धुरं
 मुकुटे त्रिपुस्याद्रम्य नम्ययोरिति मेदिनी । यस्य कुबेरस्य
 द्विजस्य । मुखे । आनने । आननं लपनं मुखम् इत्यमरः ।
 सरस्यती चादेयी । संरणं सरो ज्ञानं सरतेऽनु । तदस्ति यस्याः
 सा सरस्यती । तदस्यास्तीति मतुप् । उवाच यस्य तस्मिन् ॥ ११ ॥

11. In whose mouth there always dwelt Saraswati or the goddess of learning,—a mouth, the sins of which had been suppressed by (the study of) the Vedas; the lips of which were purified by (partaking of) the remains of sacrificial offerings or oblations; the interior or inside of which was made astringent by (the draughts of) Soma juice, and which was made pleasing on account of the study of all the Shastras and Smritis (i. e., the entire body of sacred scriptures).

जगुर्गृहेभ्यस्तसमस्तवाङ्मयैः

ससारिकैः पञ्जरवर्तिभिः शुक्रैः ।

निगृह्यमाणा वटवः पदे पदे

यजुंषि सामानि च यस्य शङ्किताः ॥ १२ ॥

यस्य कुपेरस्य । गृहे गेहे । गृह गेहो निवसितमित्यमरः ।
अभ्यस्तसंमस्त वाङ्मयैः । अभ्यस्तं समस्तं वाङ्मयं यैस्तैः ।
निखिलविद्यापारणामिभिः । ससारिकैः । सारिकामिः सहिता-
स्तैः । शुक्रयधूसमेनैः । पञ्जरवर्तिभिः । पञ्जरे वर्तन्ते तैः । लोह-
पक्षिगृहस्थितैः । शुक्रैः कीरैः । निगृह्यमाणाः निग्रहं गमिताः ।
निगृह्यन्ते इमे, ग्रह् धातोः कर्मणि लिटि शानच् निगृह्यमाणाः ।
त्वया अशुद्धमुक्तमिति विधादेन पराजिता इत्यर्थः । पदे पदे
प्रतिपदम् । शङ्किताः सशङ्काः । शङ्कतेः कर्मणि कः । वटवः ब्रह्म-
चारिशिष्याः । यजुंषि यजुर्वेदान् । सामानि सामवेदांश्च ।
जगुः गायन्ति स्म । एकस्यापि यजुर्वेदस्य सामवेदस्य च बहु-
व्यक्तिगत्या वा शाखादिभेदेन बहुत्वाद् यजुंषि सामानि चेति
बहुवचनमुपपन्नम् ॥ १२ ॥

12. In whose house scholars or students chanted the verses of Yajurveda and Samaveda, being afraid in their minds at every step (or word), lest they should be interfered (lit. 'checked') or found fault with by the parrots along with the *Mynas* (their mates), who were living in cages, and had mastered or committed to memory the whole literature.

हिरण्यगर्भो भुवनाण्डकादिव
 क्षपाकरः क्षीरमहार्णवादिव ।
 अभूत्सुपर्णो विनतोदरादिव
 द्विजन्मनामर्थपतिः पतिस्ततः ॥ १३ ॥

• भुवनाण्डकात् ग्रहाण्डात् । भुवनस्याण्डकं तस्मात् । हिर-
 ण्यगर्भः । ग्रहा इव । हिरण्यं गर्भो यस्य सः । अर्थात् तद्वद्वेद-
 पारं गतः । क्षीरमहार्णवात् । मेहांश्चासाधर्ण्य इति महार्णवः
 'सन्मह' इति कर्मधारयः समासः अणोऽन्धि ध्वनि रस्यस्ये-
 त्यर्णयः । अर्णसो लोपश्चेत्यर्णः शब्दान्मत्यर्थोऽपि प्रत्ययः ।
 क्षीरस्य महार्णवः क्षीरमहार्णवस्तस्मात् । क्षपाकर इव । क्षपां
 करोतीति सः । 'रुप्रो हेतु ताच्छील्योऽनुलोम्येषु' इति टः प्रत्ययः ।
 चन्द्र इव । अर्थात् चन्द्र इव समस्त जनाद्वादकः इति भावः ।
 विनतोदरात् । विनताया उदरं तस्मात् । गरुड मातृगर्भात् ।
 सुपर्ण इव गरुड इव । हरिमक्ति तत्पर इति भावः । ततः तस्मात्
 कुपेरात् । द्विजन्मनां पतिः द्वेजन्मनी येषान्ते द्विजन्मानस्तेषां
 विप्राणाम् । पक्षे क्षगानाम् । 'दन्त विप्राण्डजा द्विजाः' इत्यामरः ।
 पतिः स्वामी । अर्थपतिः अर्थस्य पतिः सः । अर्थपतिनामा ।
 अभूत् अभवत् ॥ १३ ॥

13 To him there was born (lit. 'from him proceeded'—a son). Artha-pati, the best or chief among the Brahmanas, just as the Hiranya-garbha (i. e., Brahma) became manifested from the Universal or Primordial golden Egg, the moon (lit. 'the lord or producer of the night') proceeded from the Milky Ocean, and Garuda was born from the womb of Binata-

विवृण्वतो यस्य विसारि वाङ्मयं
 दिने दिने शिष्यगणा नवा नवाः ।
 उपसु लग्नाः श्रवणेधिकां श्रियं
 प्रचक्रिरे चन्दनपल्लवा इव ॥ १४ ॥

विनारि । विसरुशीलमस्य तत् । विस्तृतम् । वाङ्मयम्
 वाचो विकारः । एकाचो नित्यमिति मयत् । शास्त्रम् । विवृ-
 ण्वतः पाठयतः । यस्य अर्थपतेः गुरुभूतस्य । नवा नवाः
 नवीनाः । पक्षे अम्लानाः । दिने दिने प्रतिदिनम् । उपःसु प्रभा-
 तेषु । श्रवणे गुरुवाक्याकर्णने । पक्षे कर्णे । लग्नाः अग्रहिताः
 तत्परा वा पक्षे सम्यग्ज्ञाः । शिष्यगणाः शिष्याणां गणाः । शास्तुं
 योग्यः शिष्यः । शास्तेः 'एतिस्तशास्त्रद्वजुपः क्यप्' इति
 क्यप् । छात्रवर्गाः । चन्दनपल्लवा इव । चन्दनस्य पल्लवा-
 स्ते । पाटीरतरुकिस्तलयानीय । अधिकाम् प्रभूताम् । श्रियम्
 शोभाम् । प्रचक्रिरे विदधुः ॥१४॥

14. Just as the fresh leaves of sandal-wood trees enhance the beauty (of ladies), when placed on their ears in the early morning, even so did the ever new crowds or bands of disciples, lending their ears every morning to him who expounded the vast literature (to them), enhance his reputation or glory (*lit.* beauty) every day.

विधानसंपादितदानशोभितैः

स्फुरन्महावीरसनाथमूर्तिभिः ।

मखैरसंख्यैरजयत्सुरालयं

सुखेन यो यूपकरैर्गर्जरिव ॥ १५ ॥

यः अर्थपतिः । विधानसम्पादितदानशोभितैः । विधानेन सम्पादित यद्दान तेन शोभितास्तैः । यथाविधिविहित-विप्रवितरणालङ्कृतैः । 'गजपक्षे मद्यविशेषकवलजनिनमद्रजलमण्डितैः । विधिर्यिधाने दीपे चेत्यमरः । विधानं हस्ति-कवल इति वैजयन्ती । स्फुरन्महावीरसनाथमूर्तिभिः । स्फुरन्तो ये महावीरास्तेः सनाथा मूर्तयो येषान्तैः । ज्वलद्भोमाग्निसहितस्वरूपैः । पक्षे स्यन्दमानमहामटसंयुक्तशरीरैः । 'लोमाग्निस्तु महाज्वालो महावीरः प्रयर्गयत्' इति कोशः । यूपकरैः यूपान् कुर्वन्ति तैः 'वृधो हेत्विषि' टः । पशुघ-स्तम्मसम्पादकैः । पक्षे यूपा इय क्वा येषान्तैः यस्तम्मशुण्डैः । गजैः हस्तिभिरिव । असंख्यैः बहुभिः । मखैः यज्ञैः । तुगेन अना-यासेन । सुरालयम् । सुराणां मालयस्तम् । स्वर्गम् । अजयत् जितयान् । स्वर्गलिप्तया कृतयज्ञैः सोऽयश्चम्भायी तस्या-मयत् इति भावः ॥ १५ ॥

15 Who easily won (for himself) heaven (lit. 'the abode of the gods') by means of innumerable sacrifices, which were adorned with gifts made in accordance with the prescribed rules (or sacred precepts), which had blazing sacrificial fires present in them; and which had the sacrificial posts as their arms; as though he had done so by means of innumerable elephants, who

looked splendid or beautiful with the ichor produced by *Vidhana* (a kind of special food, upon which elephants are fed), who were ridden by illustrious warriors, and who had trunks, which were huge like the sacrificial posts

स चित्रभानुं तनयं महात्मनां
 सुतोत्तमानां श्रुतिशास्त्रशालिनाम् ।
 अवाप मध्ये स्फटिकोपलोपमं
 क्रमेण कैलासमिव क्षमाभृताम् ॥ १६ ॥

सः अयं पतिः । महात्मनाम् । महानात्मा येषान्तेषाम् । महानुभावानाम् जितेन्द्रियाणां वा । श्रुतिशास्त्रशालिनाम् वेद-
 दर्शनपाठकानाम् । सुतोत्तमानाम् । सुतेषु च मास्तेषाम् । योग्य-
 तनयानाम् अत्र सप्तमी तत्पुरुषः । 'सप्तमी शौण्डे' रिति योग
 विभागात् 'सन्महदिति विशेषविहिते कर्मधारये तु उत्तम-
 शब्दस्य पूर्वनिपातः स्यात् । मध्ये अन्तः । क्षमाभृताम् । क्षमा
 यिन्निति तेषाम् । शान्तिशालिनाम् । कैलासपक्षे भूधराणाम् ।
 'क्षिति क्षान्तयोः क्षमा' इत्यमरः । कैलासमिव रजताद्रिमिव ।
 स्फटिकोपलोपमम् । स्फटिकोपल उपमा यस्य तम् । रघुच्छ-
 स्फटिकतुल्यम् । निष्कलङ्कमिति भावः । चित्रभानुं तनयम् ।
 क्रमेण । सुतमवाप सम्भवान् ॥ १६ ॥

16. Among or in the midst of his magnanimous and excellent sons, who were fully conversant with the Vedas and the Shastras, and who were given to forgiveness, he got in course of time a son, named

Chitrabhanu, who was (faultless in body and character) like a piece (lit 'stone') of crystal, and was like or comparable to Kailash, which is (white) like a crystal, among the mountains.

महात्मनो यस्य सुदूरनिर्गताः
 कलङ्कमुक्तन्दुकलामलत्विपः ।
 द्विपद्मेनः प्राचिविशुः कृतान्तराः
 गुणा नृसिंहस्य नखाङ्गुरा इव ॥ १७ ॥

यस्य चित्र भानो. महात्मनो जितान्तः करणस्य । सुदूर निर्गताः । सुदूरं निर्गतास्ते । दिगन्त व्याप्ताः । कलङ्कमुक्तेन्दु कलामलत्विपः कलङ्केनमुक्तो य इन्दुस्तस्य कला इय धमला त्विदं येवान्ते । निष्कलङ्क चन्द्रांशविशद प्रभाः । कृतान्तराः पृत-
 मन्तरं येस्ते । विहित प्रवेश मार्गाः । गुणाः शौर्यदाक्षिण्यादयः ।
 नृसिंहस्य नरहरेः । ना सिंह इय तस्येत्युपमित समासः । नखा-
 ङ्गुरा इय । नखानामङ्गुरास्ते । करजाग्रभागा इय । द्विपद्मेनः
 द्विपतां मनस्तत् । द्विपु मानसम् । पक्षेद्विरण्यकशिपुमनः ।
 'इन्मानसं मनः' इत्यमरः । प्राचिविशुः प्रविष्टवन्तः । शत्रुमि-
 रपि चित्रभानोः प्रौढ प्रवर गुणाः स्वमनोभिर्भृता इति
 भावः ॥१७॥

17. The merits of this (lit. 'which') great or high souled (Chitrabhanu), the splendour of which was pure or faultless like a digit of the moon free from spots, and (the reputation of) which had travelled

far and wide having made a way for themselves, went deep into the hearts (even) of his enemies (i. e., made an impression upon them), in the same way as the pointed ends of the claws of Nri Sinha, which were grown long (with nails), and looked bright like the spotless digit of the moon, having pierced through, penetrated the heart of his enemy

दिशामलीकृत्तुर्भङ्गतां गत-

स्त्रियावधूकर्णतमालपल्लवः

चकार यस्याध्वरधूमसञ्चयो

मलीमसः शुक्लतरं निजं यशः ॥ १८ ॥

नित्यं नित्यं भाव्यं नित्यं नित्यं

॥ १८ ॥

॥ १८ ॥ भाव्यादीनाम् भाव्यादीनामिति यथः । अलीकालक

भङ्गतां गतः । अलीकेषु ये अलका तेषां भङ्गस्तस्य भावस्तत्ता-
ताम् । मस्तक घूर्णकुन्तल एवनात्वं प्राप्तः । अलीकमप्रिये भाले
ऽयितये इति कोशः । त्रयीधधूकर्णतमालपल्लवः त्रयी चासौ
धधूस्तस्याः कर्णे तमालपल्लव इव सः । स्याभाधिककृष्ण-
घर्णतया ऋगादि वेदत्रय भार्या थोत्र तमाल तरु कितलयरूप ।
त्रयाणां समूहस्त्रयी दिङ्द्वेति ङीप् । वा त्रयोऽययथा यस्याः
सा । मलीमसः । मलमस्यास्तीति मलीमसः । मल शब्दात्
भत्यर्थीय इमसञ्च प्रत्ययो निपातितः । मलनः । 'मलीमस तु
मलिनम्' इत्यमरः । यस्य विप्रमानोः । अध्वर धूम सञ्चयः ।
अध्वराणां धूमानां सञ्चयः सः । याग धूम पटलम् । ध्वरणं
ध्वरः । ऋदोरप् इति भावेऽप् । न ध्वरो यस्मिन् सः अध्वरः
निज स्वीयम् । शुक्लतरम् अतिधवलम् । यशः कीर्तिम् ।
चकार कृतवान् ॥ १८ ॥

18. The collection of (the columns of) smoke of this man's (lit 'whose') sacrifices, which was dark, and came to assume the appearance of curly locks of hair on the foreheads of (young ladies in the shape of the various) Quarters or Directions, and which looked like the (dark) leaves of Tamal or betel tree, worn (as an ornament) on the ears of the 'bride in the form of the three Vedas', made his own glory brighter (than before) ७

सरस्वतीपाणि सरोजसम्पुट-
प्रमृष्टहोमभ्रमसीकराम्भसः ।
यशोऽनुशुक्लीकृतसप्तविष्टपा-
ततः सुतो वाण इति व्यजायत ॥ १९ ॥

सरस्वती पाणि सरोज सम्पुट प्रमृष्ट होम भ्रमसीकरा-
म्भस । सरस्वत्याः पाणी सरोजे इय तयोः सम्पुट तेन प्रमृ-
ष्टानि होमभ्रमस्य सीकराम्भांसि यस्य तस्मात् । याम्देवी इर-
कमल युग्म प्रोत्थित होमभ्रम परिभ्रम जस्य बिन्दुभूत जलस्य ।
यशोऽनु शुक्लीकृत सप्त विष्टपात् । यशसः अशुभिः शुक्लीकृतानि
सप्त विष्टपानि येन तस्मात् । कीर्तिं दीधिति शुन्नित सप्त जगतः ।
'विष्टपं भुवनं जगत्' इत्यमरः । यत्प्रतिशेषणेन चित्रमानो-
र्धशसः सप्तलोपी ध्यातिर्हायते । अशुद्धानि शुद्धानि सप्तधन्ते
तानि कृतानि इति शुक्लीकृतानि । अमूल न द्रापेज्यः ।
ततः चित्रमानोः । वाणः इति वाणमिधः । शुतः सुतः । व्यजा-
यत जातः । उत्पद्यो वा ॥ १९ ॥

19. To him, the drops of whose perspiration, caused by fatigue in sacrifices, were wiped away by the cavity of the (folded) lotus-like hands of Saraswati, the goddess of learning, and who had brightened (lit. 'whitened') the seven regions or worlds, with the rays or splendour of his fame, there was born a son, known as Bana.

द्विजेन तेनाक्षतिकण्ठकौण्ड्यया
महीमनोमोहमलीमसान्धया ।
अलम्ब्यैदग्ध्याविलासमुग्धया
धिया निवर्द्धे यमतिद्वयी कथा ॥ २० ॥

तेन द्विजेन वायनाम्ना विप्रण । अक्षत कण्ठ कौण्ड्यया ।
कण्ठे कौण्ड्यम् इति कण्ठकौण्ड्यम् । अक्षतं कण्ठ कौण्ड्यं यस्या-
स्तया । अनष्ट गल कुण्डतया । क्षणोत्तेः कर्मणि कः क्षतम् ।
न क्षतं तत् अक्षतम् । कुण्डाया भावः कौण्ड्यम् भावे
ग्राहणादित्यात् प्यञ् । अर्थात् कण्ठेऽपि अकुण्ठिता नासीत्
तन्मतिः किम्पुनः शास्त्रादिषु इति भावः । महामनो मोहमलीम-
सान्धया । महीश्चासौ मनोमोहस्तेन मलीमसा अन्ध्या च
तया । उत्कट मानस विकाशभाव मलिनाक्षानोपेतया । मोहनं
मोहः । मुह्यतेर्भावे घञ् । वा मोहयति अज्ञानं जनयतीति सः ।
अन्तर्भाषितव्यर्थात् पचाद्यच् । अथवा मनोमोहः ध्यान्तं तेना-
भयोपहतप्रहणशक्तियया चमत्कारोत्पादकार्यं स्फूर्तिरहितया ।
अलम्ब्यैदग्ध्याविलासमुग्धया—अलम्ब्यो यैदग्ध्यविलासः
तेन मुग्धया तया । अप्राप्तयोग्ययत्नं कौशललीलाऽप्रगल्भया ।

विदग्ध—वि + दह् + कः । विपूर्वक दह धातोः कौशलार्थकता ।
 मुग्ध—मुह् + कः । धिया—बुद्ध्या अतिद्वयी—द्वयीमति-
 क्रांताताम्—एतत्पूर्व घृह्णत्यावासवदत्तारूपकथाद्वयोत्कृपतरा
 अथवा प्रतिभाभाववैगुण्यनिर्मितत्वेनाद्वितीया । इयम् एषा
 कादम्बरी । कथा—गद्यविशेषः । निरुद्धा—रचिता ॥२०॥

20 By that Brahmana († e, Bana) this unrivalled story, or story which is superior to the other two extant stories (*viz*, the Brihatkatha and Vasava-datta), was composed with (the help of) his intellect, the dullness or bluntness of the throat of which had not yet gone away or been removed, which was dark and blinded by great mental infatuation, and which was still simple or immature, since it had not acquired the grace of skill or refinement

१—आसीदशेषेनरपतिशिरःसर्पैर्भ्यर्चितंशासनं पाकशोसेन
 इवापरश्चतुरदधिमालामेखलाया भुजो भर्ता मृतापासुरागाव-
 नतसमस्तसामन्तचक्रश्चमूर्त्तिलक्षणोपेतश्चक्रधर इव पर-
 कमलोपलक्ष्यमाणश्चक्रलाञ्छनो हर इव जितमन्मथो गुह
 इवामतिहतशक्तिः कमलयोनिरिव विमानिकृतराजहंसमण्डलो
 जलधिरिव लक्ष्मीप्रसूतिर्गङ्गाप्रवाह इव भगीरथपथप्रवृत्तो
 रगिरिव प्रतिदिवसोपजायमानोदयो, मेरुरिव सकलभुवनोप-
 जीव्यमानपादच्छाये, दिग्गज इवानवरतप्रवृत्तदानार्द्रकृतकरः,
 कर्ता महाश्चर्याणाम्प्राहर्ता मृतानाम्पुद्गर्तः सर्वशास्त्राणामुत्पत्तिः

कलानां कुलभवनं गुणानामागमः काव्यामृतरसानामुदयशला
मित्रमण्डलस्योत्पातकेतुरहितजनस्य प्रवर्तयिता गोष्ठीबन्धाना-
माश्रयो रसिकानां मत्स्यादिशा धनुष्मता धारयः साहसिकाना-
मग्रणीर्विदग्धानां वैनतेय इव विनतानन्दजननो वैन्य इव
चापकोटिसमुत्सारितसकलारातिकूलाचलो राजा शूद्रको
नाम ।

१—आसीदितिक्रियायाः राजाशूद्रक इति वदयमाणेन कर्त्तृपदेन
सम्यन्धः । अशेषनरपतिशिरः समभ्यर्चितशासनः सकलभूपति-
मस्तक सम्मानगृहीतादेशः । अशेषैः नरपतिभिः शिरोभिः सम-
भ्यर्चितं शासनं यस्यसः । अन्वेषणपरेः द्वितीयः पाकशासन इव-
इन्द्र इव पाकं तन्नामानमसुरं शास्तीतिसः । शास् + ल्युः कर्तरि ।
अर्थात् शूद्रकः इन्द्र इव तत्सम्पत्ति सम्पन्नो मन्तव्यः इत्युत्प्रे-
क्षालङ्कारः । भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्यपरेण यत् इति
तल्लक्षणात् । चतुर्दधिमालामेखलायाः येदसागरपंक्ति-
काऽच्याः । चतुर्णामुदधीनां मालैश्च मेखला यस्याः तस्याः । उद-
कानि धीयतेऽस्मिन् ख उदधिः । उदक पूर्वकधा धातोः अधि-
करणेऽर्थे क्रिः प्रत्ययः उदकस्योदः सञ्ज्ञायामिति उदकस्योदा-
देशः । भुवः—भूमेः । भर्तास्यामो । विभर्त्तांति सः भर्ता—भृ +
तृच् कर्तरि । प्रतापानुरागाधनतसमस्तसामन्तचक्रः—केजोधा-
त्सल्यवशोरुतसकलाधिकृतनृपमण्डलः । प्रतापश्चानुरागश्च
ताम्यामयनतं समस्तं सामन्तानां चक्रं येन सः । अनु + रञ् +
घञ् अनुरागः । अर्थ + नेम् + कः—अयननः । चक्रवर्त्ति-
लक्षणेऽपेतः—सार्वभौमातिशयरक्तत्वादि चिह्न सहितः ।
घनवर्त्तिन लक्षणादि तैरुपेतः खः । “अतिरिक्तः करो यस्य
प्रयितांगुलिफोमृदुः । चापाङ्गुलिङ्कितः सोऽपि चक्रवर्त्तिमये

दधुघम्" इति सामुद्रिक शास्त्रे कथनात् । चक्रधर इय—
 विष्णुरिय । धरतीति धरः चक्रस्य धरः सः । पचाद्यच् ।
 कर्मणः शेषत्व विधत्तायां षष्ठी, षष्ठीति समासः । करकमलोप-
 लक्ष्यमाणं शङ्खचक्रं लाञ्छनः । पाणिपद्मं दृश्यमानं शङ्ख-
 चक्रसदृशं रेखादि चिह्नः । विष्णु पक्षे शङ्खचक्रचिह्नः । कर-
 कमले उपलक्ष्यमाणं शङ्खचक्रं सदृशं लाञ्छनं पक्षे शङ्खचक्रे एव
 लाञ्छने यस्य सः । मध्यमं पदलोपि तत्पुरुषः । उपलक्ष्यते यत्त-
 द्बुलतस्यमाणम्, कर्मणि शानच् । कलङ्काङ्गी लाञ्छनं च चिह्नं
 लक्ष्म च लक्ष्णम्—इत्यमरः । हर इव शिव इव । हरतीति हरः
 पचाद्यच् । जितमन्मथः निर्जितमदनः । जितो मन्मथो येन सः ।
 मदनो मन्मथो मारः—इत्यमरः । उभयपक्षेऽप्येवम् । गुह इव
 सेनानीरिव । सेनानीरग्निभूर्गुहः—इत्यमरः । अप्रतिहत शक्तिः
 अकुण्ठित सामर्थ्यः । पक्षे अकुण्ठितास्त्रविशेषः । अप्रतिहता
 शक्तिर्यस्य सः । कमलयोनिरिव ग्रहाय । कमलं योनिर्यस्य
 सः । विमानो ह्यत्र राजहंस मण्डलः—अपमानित श्रेष्ठ नृपपुन्दः ।
 पक्षे देवयानी ह्यत्र मराल निग्रहः । देवयानं विमानोऽस्त्री
 इत्यमरः । राजहंसास्तुतेवञ्चुचरणैरतिलोहिनेरित्यमरः ।
 विमानो ह्यत्र राजहंस मण्डलं येन सः । विगतो मानो यस्य त-
 र्हिमानम्, अविमानं विमानं सम्पद्यते तथा हृतम् इति तत् ।
 अमृत तद्भावे च्यिः । अरयञ्चौ—इतीकारः । हंसानां राजान् इति
 राजहंसाः । राजदन्तादिषु परम्—इति राज शब्दस्य पर
 निपातः । जलधिरिव समुद्र इव । जलानिधीयन्ते यस्मिन्सः ।
 लक्ष्मी प्रसूतिः कमलाप्रभवः । पक्षे शोभाप्रभवः । लक्ष्मीद्रवाया
 च शोभायामिति हैमः । लक्ष्म्याः प्रसूतिः सः । गङ्गा प्रयाह इव
 गुरुरदी निर्भर इव । प्रयाहो निर्भरो भरः—इत्यमरः । गङ्गायाः
 प्रयाहः सः । भगीरथ पथं प्रवृत्तः । भगीरथ नृपं मार्गं लग्नः ।
 भगीरथस्य पन्थाः तस्मिन् प्रवृत्तः । शृङ्गपूरण्यः पन्थां मानसे—

इति पथः समासान्तोऽप्रत्ययः । पक्षे भगीरथ निर्दिष्ट नृप नय
 लग्नः । रयिरिष सूर्य इव । प्रतिदिवसोपजायमानोदयः । प्रति-
 दिनोद्भूयमानाऽभ्युदयः । पक्षे अनुदिन जम्बाविर्भावः । प्रति-
 दिवसमुपजायमान उदयो यस्य सः । दिवसं दिवसं प्रतीति
 प्रति दिवसम् । चीप्सार्येऽव्ययीभावः । मेरुरिष सुमेरुरिष ।
 मेरुः सुमेरुर्होमाद्विरित्यमरः । सकलोपजीव्यमान पादच्छायाः ।
 समग्र लोक सेवनीय चरणकान्तिः पक्षे निखिल देवलोक समा-
 राध्य प्रत्यन्त पर्यतानातपः । सकलैरुपजीव्यमाना पादच्छाया
 यस्य सः । पादाः प्रत्यन्त पर्यता इत्यमरः । छाया सूर्यप्रिया
 कान्तिः प्रतिविम्बमनातपः—इत्यमरः । दिग्गज इव दिशानाग
 इव । अनवरत प्रवृत्तदानार्द्रीकृत करः । अनारत कृत वितरण
 वारिस्थित इस्तः । पक्षे निरन्तर व्यवमान गजमद फिलस
 शुयडादण्डः । अनवरतं प्रवृत्तं यद्दानं तद्वारिणा आर्द्रीकृतः
 करो यस्य सः । मदी दानं प्रवृत्तिश्चेत्यमरः । महाश्चर्याणां
 कर्ता । अद्भुत संग्रामादीनां सम्पादिता । महान्ति आश्चर्याणि
 तेषाम् । कर्तॄनाम् आहर्ता । यागानां निष्पादकः । सर्वशास्त्रा-
 णाम् आदर्शः । निखिलागमानां मुकुरः । अर्थात् तेषां प्रति
 विम्बनात् । आसमन्ताद् दृश्यते मुखमस्मिन् सः आदर्शः ।
 कलानाम् उत्पत्तिः यतुःर्षि कलानाम् प्रभावः । गुणानाम्
 शौर्यादीनाम् । कुलभवनं प्रसूतिः । कुलस्य भवनम् तत् । काव्या-
 मृत रसानाम् कविकर्म पीयूषा स्वादन हर्षणाम् । आगमः
 उत्पत्तिः । काव्यस्य येऽमृत सदृशास्तेषाम् । आगमनम्
 आगमः । ब्रह्म बृह् निश्चिगमश्चेति भावेऽप्यु । मित्रमण्डस्य
 सुहृदृन्दस्य । पक्षे सूर्य विम्बस्य । मित्राणां मण्डलं तस्य पक्ष
 मित्रस्य मण्डलं तस्य । उदय शैलः उग्रतिष्ठानम् , पक्षे उदय
 पर्यतः । उदयस्य शैलः सः । अहित जनस्य रिपुलोकस्य । अहि-
 तश्चासौ जनस्तस्य । उत्पात केतुः धूमध्वजः । उत्पातस्य केतुः

सः । गोष्ठी यन्धानाम् मधुर कथानाम् । यन्धनं यन्त्रः भावे घञ् ।
 चा यध्यतेऽसी इति यन्धः—अकर्त्तरि च कारके—इति कर्मणि
 घञ् । गोष्ठ्या यन्धास्तेषाम् । प्रवर्त्तयिता निष्पादकः । रसि-
 कानाम् रसवेत्तृणाम् । रसोऽस्त्येषां ते रसिकाः । रसादिभ्य-
 रचेति ठन् आश्रयः आधारः । धनुष्मताम् धनुर्धारिणाम् । धनु-
 रस्ति येषां ते धनुष्मन्तस्तेषाम् । प्रात्यादेशः नियारकः । भावे
 घञ् । प्रत्यादेशो निराकृतिः—इत्यनेकार्थ कोशः । निखिल
 धनुर्धरधुरीणः । साहसिकानां सत्त्वयताम् । सहसा प्रवर्त्तते
 इति साहसिकः । शोजः सहोऽम्मसा यतते इति ठक् । धीरेयः ।
 धुरिभयः धीरेयः । धुरिभयः । धुरोयड्ढकौ इति ढक् । विदग्धा-
 नाम् कुशलानाम् । अग्रणीः पुरःसरः । अग्रे नयतीत सः । क्तिप् ।
 अग्र प्रामाभ्यां नयतेर्णो घाच्यः—इति नस्यणः । धैनतेय इय
 गरुड इय । धिनताया अपत्यमित्यर्थे स्त्रीभ्यो ढक्—इति ढक् ।
 धिनतानन्द जननः नध्न प्रमोदकर्त्ता । पदो गरुड मातृ प्रमो-
 दकः । धिनतानामानन्दस्य जननः सः । अन्यत्र धिनतायाः
 आनन्द जननः जनेर्नन्धादिद्याल्ल्युः । धैन्य इय धेन पुत्रः पृथु-
 रिय । धेनस्य गोत्रापत्यं धैभ्यः । गर्गादित्या घञ् । चाप कोटि
 समुत्सारितागति कुलाचलः । धनुरग्रभागनिधारित रिपु
 कुलपर्वतः । पक्षेऽप्येवम् । चापकोटिना समुत्सारिता अरातय
 एव कुलाचला येन सः । चलतीति चलः पचाद्यच् । न चलः
 अचलः । अर्थात् पर्वताकीर्णां भूमिं द्रष्टुं पृथुना धनुष्कोट्या
 पर्वतान्समीकृत्य धरा समीकृतेति पौराणिकी गाथा । शूद्रको
 नामा राजा । आसीत् ॥ महेन्द्रो मलयः सत्य शक्तिमावृत्त
 पर्वतः विन्ध्यश्च पारिपात्रश्च सप्तैते कुलपर्वताः ॥

1.—There was a King named Sudraka, whose man-
 date or sovereign rule was honoured (by bowing to it)
 with their heads by all kings ; who was, as it were, a

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second Indra [or, who, having had his mandate etc., honoured (by bowing to it) with their heads by all kings, was, as it were, a second Indra], who was the lord or supporter of the earth, bounded (girdled) by a circular row of four oceans, before whom the whole group (lit "circle") of neighbouring princes bowed by reason of his greatness and their love for him (or, on account of their love or admiration for his great valour), who, being endowed with the marks of a universal monarch, was like the yielder of the discus (i.e., Vishnu), as it were, who was characterised by the marks of a conch and a discus visible on his lotus like hands (i.e., the palms of whose lotus like hands bore the marks of a conch and a discus on them), who, like Shiva, had subdued cupid, the god of love (i.e., who kept his passion of love well under restraint), who, like Guha or Kartikeya (the son of Shiva, who wields an unfailing weapon), had his prowess unresisted or unimpeded, who, like Brahma, the lotus born, who has had a circle of swans, made as his conveyance, had subdued the pride (lit. 'had it slighted') of a group (lit 'circle') of most powerful or noble kings, who was like the ocean, which is the birth place of Lakshmi, the goddess of wealth, the source of all wealth and prosperity, as it were, who, like the current of the Ganges, which ran on the track shown by Bhagiratha, strenuously followed the path (of greatness, piety and stubbornness) set down by him, who, like the sun, ever taking its rise day by

day, had his prosperity continually increasing every day, who, like the mountain Meru, having the shade of its foot (that is, its support) being resorted to by all the world regions had the shade or protection of his feet depended upon by the whole world, who, like an 'elephant of (one of) the (various) quarters', having his ~~trunk~~ trunk made wet with the continuously flowing ~~ichor~~ ichor, had his hand rendered wet with (water usually employed in making) gifts, that were constantly flowing from him, who was a worker of great wonders or highly marvellous feats, who was a performer of sacrifices, who was, (as it were), a mirror of all the Shashtras (i.e., he had thoroughly mastered the religious lore which became reflected in his life as in a mirror), who was the birth place as it were, of all arts (i.e. he greatly encouraged them), who was the ancient home, as it were, of all merits or virtues, who was the source of the (various) joyful delights, arising out of all, nectar like poetry or piece of literary composition (i.e. he was a great patron of learning and literature), who was, as it were the Udayachal or the 'rising mountain' which produces great joy and delight, in relation to the entire circle of his friends (i.e., ever gave them delight), who was an ominous ~~corner~~ corner, at it were, to his enemies who was a starter or institutor, as it were, of all literary meetings or associations, who was the supporter of or a place of shelter to those who are endowed with (various literary) tastes, who was an obscurer of or threw into

the shade all archers; who was foremost or most important among the adventurers or men of daring; who was the leader of the learned; who, like Vaineya or Garuda, the son of Vinata, causing delight to her (i. e., Vinata, his mother), was the producer or source of great delight to those who were humble; and who, like Vainya [or king Prathû, the son of Vena] having completely cast away the enemy-like mountains (which covered the earth, and made it yield no crops at the time) with the end of his bow, had extirpated all his great or formidable mountain-like enemies, with the end of his bow.

२—नाम्नैव यो निर्भिन्नारातिहृदयो विरचितनारसिंह-
रूपाडम्बरमेकविक्रमाक्रान्तसकलभुवनतलो विक्रमंत्रयायासितं
च जहासेव वासुदेवम् । अतिचिरकाललम्पतिक्रान्तकुट्टपति-
सहस्रसंपर्कलङ्कमिव क्षालयन्ती यस्य विमले कृपाणधाराजले
चिरमुवास राजलक्ष्मीः । यश्च मनसि धर्मेण कोपे यमेन,
प्रसादे, धनदेन, प्रतापे, बहिना, भुज, भुवा, दृशि श्रिया, वाचि,
सरस्वत्या, मुखे शशिना, बले मरुता, प्रज्ञायां सुरगुरुणा, रूपे
मनसिजेन, तेजसि सुविवा च वसता, सर्वदेवमयस्य प्रकाशित-
विश्वरूपाकृतेरनुकरोति भगवतो नारायणस्य । यस्य च
मदकलकारकुम्भपाट्यादनुमाचरेतो लग्नस्थूलमुक्ताफलैर्न दृढमु-
ष्टानिपाडनान्निष्ठयुतधारिजलविन्दुदन्तुरेणैव कृपाणानोकृष्य-

माणा संभटारः कृपायां वृष्टादिते क्वचि सहस्रान्यकारमुच्यवर्तिनी
करिकरटतटगालतमदजलासारदुदिनोस्वभिसारिकेव समरनि-
शासु समीपमसकृदाजगाम राजलक्ष्मीः ।

२—यः शुद्रकः । नाम्नैव नामधवणेनैव । निर्भिन्नारातिहृदयः
विदीर्ण रिपु वद्धाः । निर्भिन्नानि अरातीनां हृदयानि येन सः ।
एक विक्रमाक्रान्त सकल भुवनतलः । अद्वितीय पराक्रमा
पत्नीकृत चतुर्दश स्तोरः । एक विक्रमेणाक्रान्त सकलानां भुव-
नानां तलं येन सः । अक्रामीत्याक्रान्तम् । क्रमेः कर्मणिकः ।
विरचित नरसिंह रूपाडम्बरम् कृत नरहरि स्वरूप बृहद्
व्यापारम् । विरचितः नरसिंह रूप आडम्बरो येन तम् । विक्रम
त्रयायासित भुवनत्रयम् । पाद विन्यास त्रितय व्याप्त त्रिभु-
वनम् । विक्रमत्रयेणायासितं भुवनत्रयं येन तम् । धातुदेवम्
विष्णुम् । धातुदेवस्यापत्यं तम् । अस्थ्यन्धकधृष्टिणकुलम्ब्यश्चे-
त्यण् । हस्ततिस्म इव जहास इव । अर्थात् शुद्रकेण तु नामधाव-
णेनैव बहूनां त्रैविद्यां मनोविदारितम् । हरिणा तु नृसिंहीयं
महारूप धृत्याहिरण्यकशिपोरेकस्यैव रिपोर्वक्षोभिन्नम् इति
च । केवल पराक्रमेणैव नृपेण तु सकलाश्चतुर्दशाऽपिलोका
आक्रान्ताः हरिणा तु विक्रम त्रयेणाऽपि लोकत्रितय मेघा क्रान्त-
मिति हास्ये कादशम् । अति चिरकाल लग्नम् बहुव्यतीत समय
जातम् । अति चिरकालेन लग्नः तम् । लग्नेर्धातोः कर्त्तरिक्तः ।
अतिक्रान्त कुनृपति सहस्रम् । ध्यतीतानेक कुत्सित नृप सम्बन्ध
जन्यपापम् । अतिक्रान्ता ये कुनृपतयस्तेषां सहस्रेण यः
सम्पर्कस्तेन जातो यः कलङ्कस्तम् । क्षालयन्ती निवारयन्ती च ।
राजलक्ष्मीः नृपश्रीः । यस्य शुद्रकस्य कृपाणधाराजले लङ्ग
तीक्ष्ण भाग पारिणि । कृपाणस्य धारैव जलं तस्मिन् । चिरम्
यद्दकालम् उवाच धृष्टिस्म । यथा जनः स्थदेह लग्नं कर्दमं

वारिणा दूरीं करोत तथा राज्ञीः शूद्रकासिधारा जलेन
 निशारयतीति भावः ॥ किञ्च यश्च शूद्रकः । मनसि मानसे । घसता
 तिष्ठता । धर्मेण पुरयेन । कोपे क्रोधे । घसता । यमेन कृतान्तेन ।
 प्रसादे अनुग्रहे घसता घनदेन कुबेरेण । सवित्रेति पदपर्यन्त सर्व
 सप्तम्यन्तेषु घसतेति पदमन्वेति क्रिया कारक भावेन । प्रतापे
 प्रभावे । वह्निना अग्निना । भुजे बाहो भुवा भूम्या (भुजे राज्य
 भार सत्त्वात्) इति चक्षुषि श्रिया लक्ष्म्या ('सानुराग दर्शन-
 यत्र तर्धैव लक्ष्मी स्थितिः) याचि वान्ये, सरस्थत्या भारत्या
 (निरन्तर गद्य पद्यादि विविध प्रबन्ध रचनात्) । मुखे आनने ।
 आननं लपनं मुखम्—इत्यमरः । शशिना चन्द्रेण (सर्व जना-
 ह्लाद जननात्) । णले शकौ मरुता वायुना (प्रौढ बल शालि-
 त्वात्) प्रज्ञायां मतौ सुरगुरणा बृहस्पतिना (अप्रतिम प्रतिभा
 युक्तत्वात्) रूपे सौन्दर्ये मनसिजेन कामेन, (मानिनी मान
 निधारणात्) तेजसि प्रतापातपे सवित्रा सूर्येण (रिपुभिर्दु-
 र्निरीक्ष्यमाणत्वात्) । सर्वं देवमयस्य निखिल देव स्वरूपस्य ।
 सर्वे देवाः प्राचुर्येण यस्मिन् तस्य । इत्युक्तं यच्चने मयडिति
 मयद् प्राचुर्येऽर्थे भवति । 'सर्वं देवमयो हरिः' 'पश्यामि देवां-
 स्तथ देव वेदे सर्वान्' इत्यादि ध्वननात् । प्रकटित विश्वरूपाकृतेः
 प्रकाशित भुवन रूपाकारस्य । प्रकटिता विश्वरूपा आकृति-
 र्येतत्तस्य । भगवतः परमेश्वरस्य नारायणस्य हरेः । नारा अयनं
 यस्य सः । आपो नारा इति प्रोक्ता इति कोशः । सागर शायिन
 इति भावः । अनुकरोति हरिसादृश्यं भजति नृपस्यापि देवमय-
 त्वात् नराणां च नराधिपः इति ध्वननाच्च । मद्रकल करि
 कुम्भपीठ पाटनम् दानवारि मनोहर गजमस्तक पिण्डफलक
 विदारणम् । मदेन कलं यत् करिकुम्भपीठन्तस्य पाटनन्तत् ।
 रिपुमत्तगजशिरो विदारणमिति भावः । विदधतः कुर्वतः । यस्य
 शूद्रकस्य । समीपम् अन्तिके सन्निधिं वा । समरनिशातु संग्राम-

रात्रिषु । समरस्य निशास्तासु । राजलक्ष्मीः रिपुनृपत्रीः ।
 राक्षो लक्ष्मीः सा । अभिसारिकेव वृत्तसंकेता नायिकेव । स्वय-
 मभिसरति । व्यभिचरितुं साऽभिसारिका । अभिसरतेः कर्त्तृप्रि-
 शब्दुल् । कान्तायिनी तु सङ्केतं याति या साऽभिसारिका—इति
 दर्पणे । यथा अभिसारिका निशासु उपनायकं स्वयमभ्युपैति
 तथा सधामनिशासु लक्ष्मीस्तद्विपुनृपान् विहाय शूद्रकमुपा-
 गतयतीति भावः । सकृत् एकवारम् । एकस्य सकृच्चेति निपा-
 तनादेक शब्दस्य सकृदादेशः । आगात् आजगाम । न पुन-
 र्धरि नृपसन्निधौ गता । अनेन अस्य महावीरता व्यज्यते ॥ ,
 लग्नस्थूल मुक्ताफलेन सम्यग्द्वयद्वन्द्वमौक्तिकेन । लग्नानि स्थूलानि
 मुक्ताफलानि यस्मिंस्तेन । कृपाणेन मत्तगजशिरौ विदारणात् ।
 तत्रास्य, मुक्तानां खड्गेन सम्यग्वात् इति भावः । दृढं मुष्टि
 निपीडनात् सवलकरं ताडनात् । दृढं मुष्ट्या यन्निपीडनं
 तस्मात् । निष्ठूत धारा जलविन्दु दन्तुरेण्य निर्गत खड्ग
 तीक्ष्ण भाग धारि पृथतोन्नत दशनेनेव । उदग्रं दशनेन दन्तुरः—
 इति कोशान्तरम् । निष्ठूत यद् धारा एव जलं तस्य ये विन्दव-
 स्तेर्दन्तुरस्तेन । उन्नताः दन्ताः सन्ति यस्य तेनेति दन्तुरेण ।
 दन्त उन्नत उरध्व इति मत्पर्याय उरध्व । कृपाणेन खड्गेन ।
 आकृष्यमाणा आकृष्टा । सुमटारः कपाट विघटित कषच सह-
 खान्धकार मध्यवर्तिनी योद्धृक्षः कपाट विभिन्न तनुत्र समूह
 ध्यान्तान्तर्गता । सुमटानामुरांसि एव कपटानि तेभ्यो विघटि-
 तानि यानि कषचानि तेषां सहस्रमेव अन्धकारस्तस्यमध्य-
 वर्तिनी सा । करिकरटगलित मदजलासार दुर्दिनासु गज
 गण्डच्युत दानिकारि वेगघट्टि मेघजन्य तिगिरयतीषु ।
 करीणां करटानि तेभ्यो गलितं यन्मदजलं तस्य आसारस्तेन
 दुर्दिनं यासु तासु मेघच्छन्नेऽग्नि दुर्दिनम्—धारा सम्पात
 आसारः—इत्यभयत्राप्यमरः ।

2—Who laughed, as it were, at Krishna, the son of Vasudeva, in so far as he broke the hearts of his enemies by means of (the terrible mention or utterance of) his name alone, whereas Krishna had to undergo the trouble of preparation in assuming the form of Nrisimha (lit 'man lion'), and in so far as he subdued the whole world (lit 'the surface of the entire earth') by his unrivalled valour (or by his valour or 'single step' alone), whereas Vishnu (in the incarnation of Vamana) was put to the trouble of taking three steps (for the purpose of securing the same). In the (pure or clear water (i.e., the brightness or sharpness) of the edge of whose dagger or sword, royal fortune dwelt for long, as if washing away the stain, caused by the contact of thousands of bad kings of past ages, and adhering to her for a very long time. And who imitated (or resembled) the Venerable Narayana, who is identified as consisting of all the gods, and who (as such, once) displayed his universal form, inasmuch as there dwelt Dharma (the god of piety and righteousness) in his mind (i.e., he was constantly thinking of righteousness and pious deeds) Yama (the god of death and restraint) in his anger (i.e., his anger was destructive like the god of death) Kuber (the god of wealth) in his pleasure or satisfaction (i.e., when pleased, he freely bestowed wealth on others); Fire (the presiding deity of fire) in his greatness or valour (i.e., his valour, like fire, reduced his enemies to ashes), the Earth on his

arm (i. e., the earth¹ was supported by the might of his arm alone), Shri (the² goddess of good luck or glory) in his eye (i. e., on whomsoever he cast his eye became prosperous and glorious), Sara swati (the goddess of learning) in his speech (i. e., he spoke wise words and eloquently), the Moon in his face (i. e., his face was delightful like the moon); Marut (the god of wind) in his strength (i. e., he possessed mighty strength like that of the wind), Brihaspati, the preceptor of the gods, in his intellect (i. e., his intellect was extremely sharp), Cupid (the god of love) in his beauty (i. e., he possessed great and incomparable personal charms), and the Sun in his splendour (i. e., his splendour was brilliant like that of the Sun)] To whom, engaged in (lit. 'doing or performing') the breaking of the broad temples of the (enemies) elephants, looking beautiful on account of the (overflowing) ichor (or trumpeting on account of intoxication), royal fortune (in the shape of victory or glory), like a loving lady, going out to meet her lover (out of intense love, and at an appointed time in the night), as it were, who was deeply involved in the midst (lit. 'being or living in the middle') of darkness, brought about by the thousands of (dark iron) armours, torn away from the broad (lit, 'door like') chests of (his adversaries) warriors, came over and over again (or more often than once), on nights of battle, rendered unpleasant like a rainy or cloudy day, as it were, with the showers of ichor

flowing from the sides of the temples of elephants,
 being attracted by his dagger or sword, which had
 large pearls set to it (or sticking to its blade in the
 process of splitting up of the temples of elephants),
 and which was toothed or made uneven, as it were,
 by the drops of water flowing out from its blade,
 on account of the same being pressed by his firm

यस्य च हृदयस्थितानपि पतीन्दिधक्षुरिव प्रतापानलो
 वियोगिनीनामपि रिपुसुन्दरीणामन्तुजनितदाहो दिवानिशं
 जज्वाल । यस्मिंश्च राजनि जितजसति परिपालयति महिं
 चित्रकर्मसु वर्णसंकरा^{मन्त्रिणसु प्रियवन्सु} रतेषु कशग्रहाः काव्येषु दृढबन्धोः शास्त्रेषु
 चिन्ता, स्वप्नेषु विप्रलम्भाच्छत्रेषु^{विभीषणः कान्तलाक्ष} कनकदण्डा ध्वजेषु प्रकम्पा
 गीतेषु रागविलसितानि, करिषु मदविकाराश्चापेषु गुणच्छेदा
 गवाक्षेषु जालमार्गाः, शशिकृपाणकवचेषु कलङ्का, रतिकलहेषु
 दूतसंमेषणानि शायसंघेषु^{अतस्तु} शून्यग्रहाः प्रजानामासन् । यस्य च
 परलोकाद्भयमुन्तःपुरिकालक्षे भङ्गो, नूपुरेषु मुखरता
 विवाहेषु करग्रहेणमनवरतमखाग्निधूमेनाश्रुपातस्तुरंगेषु कशा-
 भिघातो मकरध्वज चापध्वनिरभूत् ।

धियोगिनीनामपि मृतमस्तृकाणामपि (शत्रुकेण तन्मृतं वधात्)
 रिपुसुन्दरीणाम् धैरियनिनानाम् । रिपूणां सुन्दर्यस्तासाम् ।
 हृदिस्थितानपि हृदयगतानपि । भर्तार पतीन् । दिधक्षुः ।

दग्धुमिच्छुः इय । दहतेः सप्तन्तादुः प्रत्ययः । श्रन्तेजोनि-
दाहः मनोऽन्तर्गत कृत दहनः । यस्य शूद्रकस्य । प्रतापानलः
तेजो बहिः । प्रतापोऽनल इय । दिवानिशम् नक्तन्दिवम् ।
जन्माल दीप्यते स्म । हृदय मध्य घर्तिनोऽपि शत्रुगुणस्य
सन्तापजननात्प्रतारस्य प्रौढत्व घर्णेन राशो महत्स्यं
सूचितम् ॥ दिवा च निशा च तयोः समाहारो दिवानिशम् । जित
जगति निर्जित लोके । जित अंगद्येन तस्मिन् । यस्मिन् शूद्रके ।
राजनि नृपे । महीम् मेदिनीम् । पालयति शासति सति । चित्र
कर्मसु आलेख्य कर्मसु । चित्रस्य कर्मणि तेषु । घर्ण सङ्कराः
रक्तपीतादि परस्पर सम्बन्धाः (नतु प्रजासु अन्यजातेरन्यजा-
त्युत्पत्ति रूपा घर्णसङ्कराः) घर्णानां सङ्करास्ते । रतेषु रमणेषु ।
केशप्रहाः केशा कर्पणानि (सुविधाभुत्पादयितुम् नतु
प्रजाकलहेषु तद्राज्ये कलहाभावात्) । केशानां प्रहास्ते ।
ग्रहेर्ग्रहं वृह—इति भावेऽप् । काध्येषु कथि कर्मसु । दृढयन्त्राः
गाढ रचनाः (नतु कारागारादिषु अपराधाभावात्) । दृढाश्च
ते यन्त्रा इति दृढयन्त्राः । शास्त्रेषु ऋषि-शासन-ग्रन्थेषु । चिन्ता
ध्यानम् (नतु अन्नादिषु लाकस्य-सस्यादि सम्पन्नत्वात् । महा-
समृद्धिशालिता विविध विद्या वीद्मन्त्र्य च ध्यम्यते) । स्वप्नेषु
शयनदशासु । विप्रलम्भा, वियोगः अथवा प्रतारणः (नतु
लोके स्वप्नस्य क्षणिकत्वेना वास्तविकत्वात्) । स्वपो ननृ इति
स्वप्नेर्ननृ स्वप्नः । लभेघञ् विप्रलम्भः । छत्रेषु आतपत्रेषु । कनक-
दण्डाः सुवर्णयष्टयः (नतु प्रजासु सुवर्णस्य दण्डदानम् स्वधर्मा-
नुसारेण प्रजानां व्यवहारान् कस्यचिदपि दण्डयत्वाभावात्) ।
कनकस्य दण्डाः इति ते । ध्यजेषु यताकासु । प्रकम्पा प्रकर्षेण
कम्पनानि । कम्पतेर्घञ् (नतु प्रजासु भीति जनिताः प्रकम्पाः
भयाभावात्) । 'ध्वजश्चिह्ने पताकायाम्'—इति विश्वः ।
गीतेषु गानेषु । राग विलसितानि यसन्तादि गेय चेष्टितानि

(ननु क्रोधादि व्यापाराः या वेश्यादिगमन व्यापाराः क्रोध
 राग द्वेषाभावात्) । करिषु गजेषु । मदविकाराः दानवारि
 विवृतयः (ननु अहङ्कार विचेष्टितानि) । मदस्य विकारास्ते ।
 मदो दपेन दानयोः—इत्यमरः । शान्तिप्रधानाः सर्वाः प्रजा
 आसन् । चापेषु धनुष्यु । गुणच्छेदाः मौर्वी कर्त्तनानि । (ननु
 शौर्यादि गुण विच्छेदाः सर्वेषां सदाचारित्वात्) । गुणानां छेदा
 इति ते । गद्याक्षेषु घातायनेषु । गद्यामक्षीधेति गद्याक्षस्तद्वहु-
 घचने । अक्षो दर्शनात्—इत्यच् । जालमार्गाः घायु प्रवेश
 क्षुद्रपथाः (ननु कपट व्यापाराः) । शशि कृपाण कवचेषु चन्द्र
 खङ्ग धर्मस्तु । कलङ्काः चिन्हानि (ननु प्रजासु कुलमालिन्यादि
 हेतुक व्यभिचारादि दोषाः) । शशी च कृपाणश्च कवचं चेति
 तेषु । रति कलहेषु रमण विद्यादेषु । रतौ कलहास्तेषु । दूत
 प्रेषणानि सञ्चारक गमनानि । (ननु युद्धेषु तद्राज्ये युद्धाभावात्
 शुद्रकस्य महायलशालित्वात्) । सार्याक्षेषु शुटिका क्षेत्रेषु ।
 शून्य गृहाः शुटिकाशून्य स्थानानि । ननु ग्रामनगरेषु निर्जनानि
 गृहाणि प्रजानाम् लोकानाम् । आसन् अभवन् । राजदेय द्रव्य
 जन्य पीडाभावात् । यस्य शुद्रकस्य । परलोकात् जन्मान्तरात् ननु
 रिपुवर्गात् । भयम् भीतिः । अभूत् अभवत् अन्तः पुरिका कुन्तलेषु
 अन्तर्गृह निवासिन्यलकेषु । भङ्गः ध्वङ्गता नान्यत्र । नूपुरेषु मञ्जीरेषु ।
 मुखरता शब्दायमानता । मुखमस्यास्तीति मुखरः । मुख शब्दात्
 'रप्रकरणे रघमुखकुजेभ्य उपसंत्प्यानमिति' र प्रत्ययः । मुखरस्य
 भायो मुखरता । ननु प्रजासु घाचालता । विद्याहेषु परिणयेषु ।
 करग्रहणम् पाणिग्रहणम् । ननु राजदेय द्रव्य ग्रहः । धलिहस्तां-
 शयः कराः—इत्यमरः । करस्य ग्रहणन्तत् । अनघरत मत्वाग्नि
 धूमेन निरन्तर याग यन्नि धूम्रेण । अश्रुपातः नयननीर निपातः ।
 ननु शोकाग्निना अकालमृत्योरभावात् । तुरङ्गेषु तुरगेषु ।
 कशामिघातः चर्मदण्ड प्रहारः । कशानामभिघातः सः । ननु

चोरादिषु राज्ये चौरादेरभावात् । मकरध्वजे कामे । चापध्वनि-
धनुषद्वारे नतु लोके भयादेरभावात् । आसीत् अभूत् ॥

And the fire of whose greatness or valorous spirit, which caused (an ever fresh) burning (sensation) within the hearts of the beautiful wives of his enemies, even though they were (long) separated from their husbands, burnt day and night, as if wishing to reduce completely to ashes their husbands, who lived but in their hearts alone (i.e., with a view to remove from their minds, even a mental picture of their husbands, as it were) And during the rule of which king (i.e., while that king was ruling), who had conquered the (whole) world and was governing the (whole) earth, there were, among the subjects, 'mixtures or combinations of colours (only) in paintings (and not elsewhere in the shape of the 'mixed caste people,' brought into existence by the inter-mixing of the various castes), 'the draggings by the hair' (occurred only) in amorous sexual sports (and not in strifes or quarrels), the 'firm bindings,' i.e., the closely interwoven and well arranged literary compositions (were to be found) in poetical works (alone), (and not anywhere in the shape of 'tight securing' or 'severe punishment', i.e., people committed no offences and so there was no occasion to punish them) (there was) 'anxiety' (only) in (regard to the study of) the Shastras or the sacred religious books (and not as regards any other matter, i.e.,

people were free from the ordinary 'worries of life'), (there were) 'separations' (which had their being) in dreams (alone,—&c., there were no actual heart-rending separations or sad bereavements of any kind), (there were) 'golden rods or handles' attached to umbrellas (alone,—and not elsewhere in the shape of 'fines paid in gold' as punishment, &c. there being no breach of law anywhere no punishment in the shape of 'fine in gold' was necessary), (there were) 'tremblings', &c., 'flutterings in the wind' in banners (alone,—and not anywhere else among the people 'through any sort of fear'), the 'undulatory motions of the various tones of melody' (existed only) in songs, (and not elsewhere in the form of improper 'manifestations of love'), the 'effects of mad intoxication' (were noticeable) in elephants (alone,—and nowhere else in the shape of 'pride or arrogance', &c., the people were polite, gentle and well behaved, and not puffed up with any rude arrogance), the 'breakings of the strings' (took place) in bows (alone,—and did not appear in the shape of any 'short comings in merits' or 'loss of virtues' anywhere else), (there were) 'lattice openings' in windows (alone,—and no 'methods of fraud or deceit' practised anywhere), (there were) 'stains (of rust) or 'dark spots' (visible) in the moon and on the swords and armours (alone and not anywhere else in the shape of any 'disgraceful conduct' on the part of any member), the 'despatches of messengers or embassies' (in the forms

of 'go—betweens'), (took place only) in (connection with) love, disputes, (and not in the shape of 'ambassadors' in the course of warfare between different nations); and (lastly, there were) 'empty spaces or squares' (lit. 'houses') on the dice or chess board (alone, and not in the shape of actually 'vacant houses'; i e, there was no sort of oppression or any other cause, which might make the people migrate and desert their houses). And (during) whose (rule, people entertained) fear as regards (lit. 'from') the other world (alone, or, who himself was afraid of the other world alone, and not as regards any of the enemies); (when) there was 'crookedness' (only) in the curly locks of hair of the ladies of the inner apartment or harem, (and not anywhere else, in the shape of 'discomfiture' or 'defeat' of anyone); 'loquaciousness or the 'resounding of sounds' in the anklets (alone, and not anywhere else among the people); the 'holding or grasping of the hand' (only) in marriages, (and not anywhere else in the shape of any 'levying of taxes'); the 'falling or shedding of tears' (was caused, only) by the smoke, issuing from the fire of the constantly performed sacrifices (and not by any separation or bereavement); the 'striking with the lash' (took place only) in (the case of) horses, (and nowhere in that of the people); and (lastly) the 'twanging sound of the bow' was confined to Cupid, the god of love (lit. 'one having the sign of fish on his banner') alone, and did not exist anywhere else among any actually

fighting warriors,—i. e., there was complete peace established everywhere).

३—तस्य च राज्ञः कलिकालभयपुञ्जीभूतकृतयुगानुकारिणी
 त्रेभ्युवनप्रसवभूमिरिव विस्तीर्णा मज्जन्मालवविलासिनीकुचत-
 ास्फालनजर्जरितोर्मिमालया जलावगाहनायातजयकुञ्जरकु-
 भिसिन्दूरसन्ध्यायमानसालिलयान्मदकूलहसकुलकालाहलमुख-
 रितकूलया वेत्रवत्या सरिता परिगता विदिशामिधाना
 नगरी राजधान्यासीत् ।

३—तस्य शूद्रकस्य । राज्ञो नरेशस्य । विदिशामिधाना
 विदिशानाङ्गी । विदिशेत्यभिधानं यस्याः सा । नगरी पुरी ।
 राजधानी नृपनिवास पुरी । आसीत् अभूत् । कलिकाल भय
 पुञ्जीभूत कृतयुगानुकारिणी कलियुग भीत्येकत्रित सत्ययुगानु-
 सारिणी । कलिकालात् भय तेन पुञ्जीभूतं यत् कृतयुगं तदनुकृ-
 शीलमस्याः सा । अपुञ्जः पुञ्ज सम्पद्यते तथाभूतः इति पुञ्जीभूतः ।
 अभूत तद्भावेच्चिः । त्रिभुवनप्रसव भूमिरिव जगत्त्रयोपत्ति
 स्थानमिव । त्रयाणां भुवनानां समाहारस्त्रिभुवनं तस्य प्रसव-
 भूमिः सा । 'पाचाद्यन्तस्य ने' ति निषेधात् त्रिभुवन शब्दस्य
 स्त्रीत्वामाधात् 'द्विगो' रिति न डीप् । विस्तीर्णा विस्तृता ।
 मज्जन्मालव विलासिनी कुचतटास्फालन जर्जरितोर्मिमालया
 गाहमानमालघदेश घनिता पयोधरस्त्रलाघात जीर्णवीचि पङ्क्त्या
 मज्जन्तीनां मालवविलासिनीनां कुचतटानामास्फालनेन
 जर्जरिता ऊर्मिणां माला यस्यास्तया । जलावगाहनागत जय
 कुञ्जर कुम्भसिन्दूर सन्ध्यायमान सलिलया नीरावलोडन समु-
 पेत विजयगज शिरः पिण्डे नागजारक जलया । जलावगाहना-

यागता ये जय कुञ्जरा स्तेषांकुम्भेषु यत् सिन्दूर तेन सन्ध्या-
यमान सलिलं यस्यास्तया । सन्ध्येवाचरतीति सन्ध्यायते । कर्तुः
क्यट् सलोपदचेत्याचारेण कर्त्तरि क्यट् । तत कर्त्तरि शानच् ।
उन्मद कलहंस कुल कोलाहल मुखरी हृन् कूलयाग्रमत्तफादभ्य-
फदभ्य कलकला कुलीकृत तीरया । उन्मद यत् कलहस कुलं
तस्य कोलाहलेन मुखरीकृत कूल यस्यास्तया । घेघ्राण्या
तदाख्य सरिता । घेघ्राणि सन्त्यस्यामितितया । परिगता
परिवृता । राजधानी ॥

3. And the capital of that King was a city bearing the name of *Vidisha*, which seemed as though it imitated (in the unstinted practice of all religious virtues) the *Krita yuga* or the Golden Age of virtue (the first of the four main divisions of time of the Aryans when the observance of all religious and other virtues is at its highest, the other three divisions being respectively *Treta*, *Dvapara* and *Kali yuga* when that practice is proportionately decreased), being contracted or collected together with fear, as it were, of *Kali kala* or the Iron Age (i. e., that city was so much devoted to the practice of all religious and other virtues, that it seemed as though the Golden Age had, out of fear of the prevailing Iron Age as it were, concentrated itself upon it to the fullest extent), which was wide in extent as though it were the source or birth place of the three worlds, and which was surrounded on all sides by the river *Vetra vati* (the modern Betwa) the numerous (lit the 'rows' or 'wreath like') waves of which were shattered as it

were, by the breasts of the sportive or beautiful ladies of Malwa bathing therein, dashing or striking against them (i.e., the waves dashed against them—the breasts—as though they were the rocky shores thereof), the waters of which were made scarlet or tinged red with the vermillion on the foreheads of 'victory-elephants' (i.e., those elephants, who were so excellent in all respects that they were considered sure to bring about victory in battle to their master) come to bathe in its waters, and the banks of which were made to resound with the bustling noise or sounds proceeding from the flocks of ducks or geese which were maddened (with sportive joy)

स तस्यामवाजताशपुभुवनमण्डितया विगतराज्यचि-
 त्तभारनिवृत्ता दीपान्तरागतानुकभूमिपालमौलिमालालिलु-
 वरणयुगला वलयमिव लीलया भुजेन भुवन्नभारमुद्धृत्यमरु-
 त्मपि मशयोपहसद्भिरनकुलकुलमागतैरसकृदालाचितनाति-
 शास्त्रनिमलमनोभिरलुब्धैः स्निग्धैः प्रबुद्धधामाल्यैः परिवृतः
 समानवयोविद्यालकारैरनरुमूर्धाभिपिक्तपार्थिवकुलोद्गतैरिख-
 लकलाकलापालोच्चकूटोरमतिभिरतिप्रगल्भैः कालावाद्भिः
 प्रभायानुरक्तहृदयैरग्राम्यपरिहसककुशलैरिद्विताकारवेदिभिः का-
 व्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादि-क्रियानिपुणै-
 रतिकटिन्ध्यावरस्कन्धोरगादुभिरसकृदवदलितसमदरिपुगजध-
 टापीठवन्धैः केसरिकिशोरकैरिव विक्रपैकर्मैर्गति विनयव्यव-

६॥१॥परात्मनः प्रातावम्बारेव राजपुत्रैः सह रममाणः प्रथमं
वयसि मुखमजिचिरमुवास । तस्य जातिविजिगीषुतय
महासत्त्वतया च तृणमिव लघुवृत्ति स्तणमाकलयतः प्रथमं
वयसि वर्तमानस्यापि रूपवतोपि संतानार्थिभिरमात्यरपोक्षक
स्यापि सुरतसुखस्योपरि द्वेष इवासीत् । सत्यपि रूपविला-
सोपहसितरतिविभूषे लावण्यवति विनयवत्यनूयवात हृदय-
हारिणि चोपराधज्जु स कदाचिदनवरतदालयमानरनव-
द्यो धर्मिकास्फोलनप्रकम्पणद्वयणायमानमणिकर्णपूरः स्व-
गमारब्धमुदङ्वाद्यः संगीतकप्रसङ्गेन कदाचिद्विरलविमुक्त-
परोसारशून्याकृतकानेना मृगयाव्यापारेण कदाचिदवद्धवि-
ग्ध्यमण्डलः काव्यप्रबन्धरचनेन कदाचिच्छास्त्रालापेन कदा-
चिदारव्यानकारव्यायिकेतिहासपुराणाकर्णनेन कदाचिदाले-
व्यविनोदेन कदाचिद्वीणया कदाचिदर्शनागतमूनिजनचरण-
पुश्रूपया " कदाचिदक्षरच्युतकर्मत्राच्युतकविन्दुमतीगूढचतुर्थ
आदप्रहलिकाप्रदानादिभिर्वनितासंभोगसुखपराङ्मुखः सुहृत्प-
रैद्यतो दिवसमनयत् । यथैव च दिवसमेवमारुगविविधक्रो-
डापरिहासचतुरं सुहृद्भि रूपेता निशामनपीत् ।

४-सः शूद्रकः । तस्यां विदिशायाम् । प्रथमे वयसि-
शैशवे । अति चिरम् बहुकालम् । सुप्तम् सुप्तेन । शर्मशात
सुप्तानि चेत्पमः । उघात वसतिस्मेत्युत्तरेण सम्यन्धः ।
अवजिता शेष भुवन मण्डलतया निर्जित निखिल लोक समूह-
तया । अवजित मशेषाणां भुवनानां मण्डलं येन सः तस्य भाव

स्तत्ता तया । विगत राज्यं चित्रा भार निवृत्तः दूरीभूत राज-
 कर्म श्रमातिशय सुखोपेतः । विगतो यो राज्यं चिन्ता भार
 स्तेन निवृत्तः सः । द्वीपान्तरागतानेक भूमिपाल मौलि माला
 लालित चरण युगलः विविध देशं विशेषायात बहु महोपति
 शिरः श्रेणि सेवित पद युगः । अन्ये द्वीपा द्वीपान्तराणि तेभ्य
 आगता येअनेके भूमिपाला स्तेषां मौलयस्तेषां मालयाभिलालितं
 चरणयुगलं यस्य सः । घलयमिव कङ्कणमिव । लीलया
 क्रीडया । भुजेन घाहुना । भुवन भारम् लोकं धुरम् । उद्वहन्
 धारयन् ॥ अमरं गुरुमपि गीष्यति मपि । प्रतपा मत्प्या ।
 उपहसद्भिः तिरस्कुर्वद्भिः । अनेक कुलकमागतैः वंशपरम्परा
 यातैः । मत्वाधुनिकैः । असकृदालोचित नीति शास्त्र निर्मल
 मनोभिः निरन्तरध्यात नयागम विमल मानसैः । असकृदालो-
 चितानि यानि नीति शास्त्राणि तै निर्मलानि मनांसि येषान्तैः ।
 अलुब्धैः अलोलुपैः । क्षिग्धैः घातसन्त्य युक्तैः । क्षिग्धैस्तु
 घातसलः—इति त्रिकाण्ड शेषः । प्रबुद्धै विद्वद्भिः । प्रकृष्टं
 बुद्धं ज्ञानं येषान्तैः । अलुब्धैः अलोलुपैः । बुधेर्भाषितैः । अमात्यैः
 सचिवैः । अमात्यः सचिवो मन्त्री इत्यमरः । अमा सह वर्तन्ते
 इत्यमात्याः अव्यायस्त्वम्—इति सूत्रात्, अमेह कतसिन्नेभ्यः—
 इति पविगणनात् त्यप् । परिवृतः परिवेष्टितः । समान वयोभिः
 तुल्यायुक्तैः । समानं वयो येषान्तैः । अनेक मूर्ध्नाभिपिक्त पार्थिव
 कुलोद्गतैः बहुकृताभिपेक नृपवंश प्रभवैः । अनेके ये मूर्ध्ना-
 भिपिक्ताः पार्थिवास्तेषां कुलेभ्य उद्गतास्तैः । अखिल कला-
 कलापा लोचन कठोर मतिभिः । अखिल विज्ञान वृन्द विमर्श
 दृढ बुद्धिभिः । मन्यदाढ्यं मस्तीति भाषः । अखिलानां कलानां
 कलापस्या लोचनेन कठोरा मतयो येषान्तैः । अति प्रगल्भैः
 अतिशय प्रतिभायुतैः । अतिशयाः प्रगल्भास्तेः । प्रगल्भः
 प्रतिभान्विते इति कोशः । कालाविद्भिः अवसर ज्ञातृभिः । कालं

विदन्तीति तैः । प्रमाथानुरक्त हृदयैः माहात्म्यासक्त मानसैः ।
 प्रमाथेणानुरक्तानि हृदयानि येषां तैः । अग्राभ्योपहास कुशलैः
 नागरिक नर्मषचो विलास चतुरः । अग्राभ्यो य उपहास स्तत्र
 कुशलास्तैः । कुशलश्चतुरोऽभिघ्न इत्यमरः । इक्षिताकार घेदिभिः
 चेष्टाकृति हातृभिः । काव्यं नाटकाख्यानाख्यापिका लेख्य
 व्याख्यानादि क्रियानिपुणैः कविता प्रेक्षणक चूर्णक गद्यकाव्य
 विशेषं चित्र कर्म विवृति प्रभृति कृतिदत्तैः । काव्यं च नाटकं
 चारयानं चाख्यापिका चालेख्यं च व्याख्यानं च एतान्यादीनि
 यासां ताः क्रियास्तासु निपुणास्तैः । निपुणातो निपुणो दक्षः—
 इत्यमरः । अतिकठिन पीयरस्कन्धोरुं बाहुभिः महादृढ पुष्ट
 बाहुमूल जानु प्रान्तभुजैः । अतिकठिनाः पीयरश्च स्कन्धोरु
 बाहयो येषां तैः । असकृदप दलित संमद गजघटा पीठ यन्त्रैः ।
 निरन्तर मर्दित मत्त विपक्ष हस्ति समूह पृष्ठास्थितासनैः । अस-
 कृदप दलिताः समदानां रिपुगज घटानां पीठयन्त्रा यैस्तैः ।
 केसरिकिशोरकैः सिंह शिशुभिरिव । केसरिणां किशोरकास्तैः ।
 विक्रमैकरसै रपि पराक्रम मुख्यासक्तिभि रपि । विक्रम एव
 एको रसो येषां तैः । विक्रम एवैको रसो येषां तैः । विनय
 व्ययहारिभिः प्रश्रय व्ययहरणैः । विनयेन व्ययहर्तुं शीलं
 येषां तैः । सामर्थ्यं सत्यपि विनय प्राधुर्य मिति भावः । आत्मनः
 स्वस्य । प्रतिविम्बैः भूर्त्तिभिरिव । राजपुत्रैः नृपक्षनुभिः ।
 राज्ञां पुत्रास्तैः । सह सार्धम् । सममाणः विहरन् । शूद्रक
 नृप इति । अतिविजगीषु तथा नितान्त विजयैपितया । अति
 शयेन विजगीषुस्तस्य भावस्तत्ता तथा । महासत्त्वतया परम
 बल शालितया । महत्सत्त्वं यस्य तस्य भावस्तत्ता तथा ।
 लघुवृत्तिं लुच्छयतनम् । लघ्वीवृत्तिर्यस्य तत् । स्रैणम् स्त्रीणां
 समूहः । स्त्री पुंसाभ्यां नञ्छानी भवनात्—इति नञ् । तृण
 मिथयसमिध आकलयतः सम्माधयतः । प्रथमे ययसि शेषेये ।

स्तत्ता तया । विगत राज्यं चित्रा भार निर्वृत्तः दूरीभूत राज-
 कर्म श्रमातिशय सुखोपेतः । विगतो यो राज्यं चिन्ता भार
 स्तेन निर्वृतः सः । द्वीपान्तरागतानेक भूमिपाल मौलि माला
 लालित चरण युगलः विविध देशं विशेषायात बहु महीपति
 शिरः श्रेणि सेवित पद युगः । अन्ये द्वीपा द्वीपान्तराणि तेभ्य
 आगता येऽनेके भूमिपाला स्तेषां मौलयस्तेषां मालयाभिलालितं
 चरणयुगलं यस्य सः । यलयमिष कङ्कणमिष । लीलया
 क्रीडया । भुजेन वाहुना । भुवन भारम् लोकं धुरम् । उद्वहन्
 धारयन् ॥ अमरं गुरुमपि गीष्यति मपि । प्रतया मत्या ।
 उपहसद्भिः तिरस्कुर्वद्भिः । अनेक कुलकमागतैः वशपरम्परा
 यातैः । नत्याधुनिकैः । असकृदालोचित नीति शास्त्र निर्मल
 मनोभिः निरन्तरध्यात नयागम विमल मानसैः । असकृदा-
 लोचितानि यानि नीति शास्त्राणि तैर्निर्मलानि मनांसि येषान्तैः ।
 अलुब्धैः अलोलुपैः । छिन्धैः दातृसत्य युक्तैः । छिन्धैस्तु
 यत्सलः—इति त्रिकाण्ड शेषः । प्रबुद्धै विद्वद्भिः । प्रकृष्टं
 धुद्ध ज्ञानं येषान्तैः । अलुब्धैः अलोलुपैः । बुधेर्भाषितैः । अमात्यैः
 सचिवैः । अमात्यः सांचवो मन्त्री इत्यमरः । अमा सह वर्तन्ते
 इत्यमात्याः अध्यायत्तम्—इति सूत्रात्, अमेह कतसिन्धेयः—
 इति पयिगणनात् त्यप । परिवृतः परिवेष्टितः । समान वयोभिः
 तुल्यायुष्कैः । समान वयो येषान्तैः । अनेक मूर्खाभिपिक्त पार्थिव
 कुलोद्गतेः बहुकृताभिपेक नृपधंश प्रभवैः । अनेके ये मूर्धा-
 भिपिक्ताः पार्थिवास्तेषां कुलेभ्य उद्गतास्तैः । अखिल कला-
 कलापा लोचन कठोर मतिभिः । अविक्ल विज्ञान वृन्द विमर्श
 दृढ बुद्धिभिः । मन्यदाढ्यं मस्तीति भाषः । अखिलानां कलानां
 कलापस्या लोचनेन कठोरा मतयो येषान्तैः । अति प्रगल्भैः
 अतिशय प्रतिमायुतेः । अतिशयाः प्रगल्भास्तेः । प्रगल्भः
 प्रतिभान्विते इति कोशः । कालाविद्भिः अवसर ज्ञातृभिः । कालं

विदन्तीतिः । प्रभाषानुरक्त हृदयैः माहात्म्यासक्त मानसैः ।
 प्रभाषेणानुरक्तानि हृदयानि येषांतिः । अग्राम्योपहास कुशलैः
 नागरिक नर्मवचो विलास चतुरः । अग्राम्यो य उपहास स्तत्र
 कुशलास्तैः । कुशलश्चतुरोऽभिज्ञ इत्यमरः । इङ्गिताकार वेदिभिः
 चेष्टाकृति छातृभिः । काव्य नाटकाख्यानाख्यापिका लेख्य
 व्याख्यानादि क्रियानिपुणैः कविता प्रेक्षणक चूर्णक गद्यकाव्य
 पिशेप चित्र कर्म विवृति प्रभृति कृतिदक्षैः । काव्यं च नाट्यं
 चाख्यानं चाख्यापिका चालेख्यं च व्याख्यानं च एतान्यादीनि
 यासांताः क्रियास्तानु निपुणास्तैः । निष्णातो निपुणो दक्षः—
 इत्यमरः । अतिकठिन पीषरस्कन्धोरं बाहुभिः महाहृद् पुष्ट
 बाहुमूल जानु प्रान्तभुजैः । अतिकठिनाः पीषराश्च स्कन्धोर
 बाहयो येषान्तैः । असकृदथ दलित समद गजघटा पीठ वन्धैः ।
 निरन्तर मर्दित मत्त विपक्ष हस्ति समूह पृष्ठस्थितासनैः । अस-
 कृदथदलिताः समदगनां रिपुगज घटानां पीठवन्धा यैस्तैः ।
 केसरिकिशोरकैः सिंह शिशुभिरिय । केसरिणां किशोरकास्तैः ।
 विक्रमैकरसै रपि पराक्रम मुख्यासक्तिभि रपि । विक्रम एव
 एको रसो येषान्तैः । विक्रम एवैको रसो येषान्तैः । यिनय
 ध्वजहारिभिः प्रध्वज ध्वजहरणैः । यिनयेन ध्वजहस्तुं शीलं
 येषान्तैः । सामर्थ्ये सत्यपि यिनय प्राचुर्य मिति भाषः । आत्मनः
 स्वस्य । प्रतिविम्बैः मूर्त्तिभिरपि । राजपुत्रैः नृपसन्तुभिः ।
 राजां पुत्रारतैः । सह सार्धम् । रममाणः विहरन् । गृध्रक
 नृप इति । सतिविजगीषु तथा निमान्त विजयैषितया । अति
 शयेन विजगीषुस्तस्य भाषस्तत्ता तथा । महासत्त्वतया परम
 बल शालितया । महत्सर्व्य यस्य तस्य भाषस्तत्ता तथा ।
 लघुवृत्ति तुच्छवर्तनम् । लघ्वावृत्तियंम्यतस् । स्वैणम् स्त्रीणां
 समूहः । स्त्री पुंसाम्यां नञ्जनो भयनात्—इति नञ् । तण
 मियदयस्मिन् आकलयतः सम्भाषयतः । प्रथमे यथास शैलेयैः ।

यतमानस्यापि स्थितस्यापि । रूपयतोऽपि सुन्दरस्यापि । तस्य
 शुद्रकस्य । सन्तानार्थिभिः नृपसन्तति समीहकैः । सन्तानमर्थो
 येषांते । अमात्यैः सचिवैः । अपेक्षितस्यापि घाञ्छितस्यापि ।
 सुरत सुखस्य इति महोत्सवस्य । उपरि उपरिष्ठात् । द्वेपो
 घर मिय । आसीत् अभूत् ॥ रूपविलासो पहसित रति विभ्रमे
 सौन्दर्यं विभ्रम न्यक्कृत मदन घघूविलासे । रूपं च विलास
 श्चेति ताभ्यामुपहसिता रते विभ्रमा येन तस्मिन् । लाघण्य-
 धति सौन्दर्यधति । मुक्ताफलेषु च्छायायास्तरलत्वं मिथान्तरा
 प्रतिभाति यदङ्गेषु तल्लाघण्य मिहोच्यते ॥ विनययति नम्रतोपेते ।
 अन्धयधति कुलोने । हृदय हारिणि मनोहरं । हृदयं हतुं शीलं
 यस्येति तस्मिन् । सर्वं हृदयस्पृहणीये इति भावः । अघरोध
 जने अन्तः पुरजने । सत्यपि भवत्यपि । रतौ अनपेक्षा प्रभूता-
 ऽऽसत्—इत्यर्थः ॥ स वक्ष्यमाण विशेषण विशिष्टः । द्विषस
 मेने पीत् इत्यन्वयः । कदाचित् जातु । अनवरत दोलायमान
 रत्न घल्लयः निरन्तर कम्पमान मणिमय कटकः । अनवरतं
 दोलायमानं रत्नघल्लयं यस्य सः । घघरिकस्फालन भणभणा-
 यमान मणि कर्णपूरः । घाद्यविशेष घादन चलन भणभण्येति
 शब्दायमान रत्ने रचित कर्णभूषणः । घघरिकाया आस्फलानेनयः
 प्रकम्पस्तेन भणभणायमानो मणि कर्णपूरो यस्य सः । सङ्गी-
 तक प्रसङ्गेन गीत नृत्य घाद्यत्रय सम्बन्धेन । गीत नृत्य घाद्य
 भयं सङ्गीतकं मुच्यते । सङ्गीतकस्य प्रसङ्गस्तेन । स्वयं मारब्ध
 मृदङ्ग घाद्यः । स्वयं मारब्ध मृदङ्ग घाद्यं येन सः । आत्मविहित
 मुरजवादनः । कदाचित् जातु । मृगयाव्यापारेण आलेट
 ध्यवहारेण । मृगयाया व्यापारस्तेन । अविरल विमुक्त शारा-
 सार शून्यी कृत काननः । अविरल विमुक्ताये शरास्तेषां मासारेण
 शून्यीकृतं काननं येन सः । कदाचित् कदाचन । काव्य प्रबन्ध

रचनेन कवि कर्म कथाग्रथनेन । आवद्धविदग्धमण्डलः
रचित विद्वद्वलयः । आवद्धं विदग्धानां मण्डलं येन सः । कदा-
चित् । शास्त्रालापेन न्यायाद्यापृच्छनेन । शास्त्राणामालापस्तेन ।
आपृच्छालाप सम्भाषः—इति त्रिकारणशेषः । कदाचित् ।
आख्यानकाव्यायिकेतिहासपुराणार्कणनेन । चूर्णक कथा
पुरावृत्त पंशुकीर्तन श्रवणेन । आख्यानकं काव्यायिका चेति
हासश्च पुराण च तेषां मार्कणनेन । कदाचित् । आलेख्य
यिनोदेन चित्रकर्म क्रीडया । आलेख्येन यिनोदस्तेन । कदाचित् ।
धीण्या विपश्च्या । कदाचित् । दर्शनागतमुनिजनचरण
शुभ्रपया अथलोकनायातपिंजन पद् पूजया । दर्शनायागता ये
मुनिजनास्तेषां चरणानां शुभ्रपा तया । कदाचित् । अक्षरच्यु-
तक मात्रा च्युतक बिन्दुमती गूढ चतुर्थपाद प्रहेलिका प्रदाना-
दिभिः । कदापि । वर्णत्याग हस्यादि मात्रा त्याग बिन्दुमती
गुप्तान्तिम चरण शाब्दार्थी प्रवल्हिकासमर्पण प्रभृतिभिः ।
अक्षरच्युतकं च मात्राच्युतकं च बिन्दुमती च गूढ चतुर्थ पादं
च प्रहेलिका च तासां प्रदानमादि येषान्तैः । अक्षरस्य च्युतकं
यत्रतत् मात्रायाः च्युतकं यत्रतत् । गूढश्चतुर्थः पादो यत्र-
तत् । अक्षरच्युतकं यथा देय यौष्माक सेनायाः करेणुः प्रसर-
स्यसौ—इति ककारत्वागे रेण्वर्थं प्रतीतिः । मात्राच्युतकं यथा—
विटः सेव्यः कुलीनस्य तिष्ठतः पथिकस्य सः—इति विट्रे इकार-
स्यागे घटार्थं प्रतीतिः । बिन्दुमती यथा—
इति संकेतेन प्रिनयन च्छारदा मित्याद्यर्थं प्रत्ययः बिन्दुनुसारेण
भयति । गूढ चतुर्थ पादः श्लोको यथा—न मज्जति क्वचि द्रोणे
प्रीणानि जगतो मनः । य एकः स परं धीमां शिखर जयति
सज्जनः । इति । प्रहेलिका यथा—पयस्थिनीनां धेनूनां ब्राह्मणः
प्राप्य पिंशनिम् । अत्र धेन्या ऊनाताम् इत्यर्थं प्रत्ययः । प्यती-
त्य कम्प्यर्थे स्वरूपाद्यस्य गोपनात् । यत्र बाह्यान्तराययो

कथ्येतेसा प्रहेलिका । इति प्रहेलिका सत्क्षणम् । सा प्रहेलिका
 द्विधा शाब्दी आर्थी च । आद्योदाहरणं मुक्तम् । अथवा—
 सदारिगध्याऽपि न वैरियुक्ता, नितान्त रक्ताऽप्यसितैष नित्यम् ।
 यथोक्त्यादिन्यपि नैव दूती कानाम् कान्तेति निवेदयाशु । इति ।
 अत्र सारिके त्युत्तरम् । आर्या उदाहरणम्—नरनारी समुत्प-
 लासा ह्यो देह विषजिता । अमुखी कुरुते शब्दं जातमात्रा विन-
 श्यति । अत्र छोटिके त्युत्तरम् । अर्थात् अङ्गुल्यङ्गुष्ठ जनितः
 शब्दः—चुटकीति मापायां प्रसिद्धः । घनितासम्मोगमुख
 पराङ्मुखः योऽपि संयोगा नन्द विमुखः । घनितानां सम्मोगेन
 जातं यत्सुखं तस्मात् पराङ्मुखः सः । सुहृत्परिवृतः सखि
 समेतः । सुहृद्भिः परिवृत्तः सः । दिवसम् दिनम् । अनैपीत्
 नीतवान् । यथैव येन प्रकारेणैव । दिवसमहः । एयम् इत्थम् ।
 आरब्ध विविध क्रीडा परिहास चतुरैः विहितानेक विहारोप-
 हासवत्तैः । सुहृद्भिः मित्रैः । उपेतः परिवेष्टितः । निशाम् रात्रिम् ।
 अनैपीत् । अतएव । सुरत सुखस्योपरि शूद्रक नृपस्य द्वेष इव
 बभूव समयाभावा दान्यव्यापारै रिति भावः ।

4. He,—who had attained the position of having completely conquered or brought under his subjugation the entire sphere of the world; who was happy or satisfied inasmuch as he had the burden of the cares of looking after the kingdom fully removed; who had the couple of his feet tenderly caressed or served by the rows of heads of many kings come from the (various) other islands or countries; who bore the burden of the earth (i. e., protected it) on his arm sportively (i. e., very lightly or with ease), as if it were (but) = bracelet; who was surrounded (i. e., attended)

by ministers, who derided or ridiculed, as it were, even (Bṛhaspati) the preceptor of the gods, on account of their (superior) wisdom or intelligence (ऽऽऽऽ), who were intellectually so highly advanced that they easily threw into the shade even Bṛhaspati, who, as the preceptor of the gods is, traditionally known or reputed for his extraordinary and unsurpassable wisdom and intelligence), who came from many hereditary families (of ministers, and did not spring from or belong to any new or upstart family thereof), whose minds were purified or clarified by the frequent or constant (lit 'more often than once') study of the political science, who were not greedy or avaricious, who were full of love or affection (towards their King), and who were (thoroughly) enlightened or mentally awakened;—and who, while playing or amusing himself in the company of royal princes, who were of the same age, learning and decorations (as the young king himself), who had sprung from the various or numerous families of crowned kings (lit those 'having had their heads sprinkled over,' referring to the royal inauguration ceremony of kings, and indicating their due and full installation to regal state), who had their intellect or views well developed or matured, on account of their having reviewed or looked well into the whole body of all the arts and sciences, who were extremely bold or ready witted, who knew what was the proper time or opportune moment for doing a thing (i. e., who understood well the proverb of 'catching time by

कथ्येतेसा प्रहेलिका । इति प्रहेलिका लक्षणम् । सा प्रहेलिका द्विधा शाब्दी आर्थो च । आद्योदाहरणं मुक्तम् । अथवा—सदारिद्र्याऽपि न वैरियुक्ता, नितान्त रक्ताऽप्यसितैव नित्यम् । यथोक्त्यादिन्यपि नैव दूती कानाम् कान्तेति निवेदयाशु । इति । अत्र सारिके त्युत्तरम् । आर्या उदाहरणम्—नरनारी समुत्पन्नासा स्त्री वेह विवर्जिता । अमुखी कुरुते शब्दं आतमाना दिनश्यति । अत्र छोटिके त्युत्तरम् । अर्थात् अहं ल्यङ् घृ जनिः शब्दः—चुटकीति भाषायां प्रसिद्धः । यनितासम्भोगमुख पराङ्मुखः योपितसंयोगा नन्द विमुखः । यनितानां सम्भोगेन जार्तं यत्सुखं तस्मात् पराङ्मुख स । सुहृत्परिवृतः सखि समेतः । सुहृद्भिः परिवृत्त सः । दिवसम् दिनम् । अनैपीत् नीतवान् । यथैव येन प्रकारेणैव । दिवसमहः । एवम् इत्थम् । आरब्ध विविध क्रीडा परिहास चतुरैः विहितानेक विहारोपहासवच्चैः । सुहृद्भिः मित्रैः । उपेतः परियेषितः । निशाम् रात्रिम् । अनैपीत् । अतएव । सुरत सुखस्योपरि शृङ्गक नृपस्य द्वेष इव बभूव समयाभावा दन्यव्यापारै रिति भावः ।

4. He,—who had attained the position of having completely conquered or brought under his subjugation the entire sphere of the world, who was happy or satisfied inasmuch as he had the burden of the cares of looking after the kingdom fully removed, who had the couple of his feet tenderly caressed or served by the rows of heads of many kings come from the (various) other islands or countries, who bore the burden of the earth (s e, protected it) on his arm sportively (s e, very lightly or with ease), as if it were (but) a bracelet, who was surrounded (s e, attended)

that (city) for a very long time \ And it seemed as though he had an aversion or strong dislike, as it were towards (all) sexual pleasures, although he was (at the time) in the prime of his youth (lit 'in the first or early part of his age or life'), was possessed of (great) personal beauty, and was expected (to indulge in youthful pleasures of life) by his ministers who desired him to have children or offspring (with a view to continue the line), because he considered or looked upon all women with their light or frivolous thoughts or ideas, (as being worthless) like straw as it were, on account of his excessive ambition or desire to become a great conqueror, and also the possession of great power or might And although he had (at his sweet will and command) the ladies of his inner apartments (i e., in spite of the fact that he had a harem, consisting of ladies of high birth or rank and exquisite beauty in every way) who, on account of their (superior) beauty and graceful dalliance laughed as it were, at the amorous gestures of *Rati* (the wife of Cupid, the god of love, representing the highest type of feminine grace and beauty), who were possessed of (great) personal charms or loveliness, and of (highly becoming) modesty, who came or were descended from (lit 'were possessed of') a noble or high family, and who were heart captivating (i e., were so highly charming in their beauty that they allured or fascinated—lit 'stole away'—the heart, as it were), yet he, being (entirely) averse to (lit 'having his face turned away from')

the forelock'), who, had their hearts (well)^x attached (to the king) on account of (his majestic) valour or greatness, who were clever or well up in jokes that were not low or vulgar (i e, they were so well bred and clever, that they could easily indulge in jokes without transgressing any limits of civility or decency), who knew or understood (well) as to what was exactly indicated by gestures that were suggestive of internal feelings and outward or external appearances, who were well versed (i e, thoroughly adept or proficient) in the arts of poetic composition or versification, of dramatic representation, of reciting or writing tales in an easy and charming style, and also of elaborate stories, divided up into various chapters or sections, and consisting mainly of prose, and endowed with a high sense of literary worth, of painting, and of lecturing or expounding etc, whose shoulders, thighs, and arms were quite plump or rounded, and were very strongly or firmly built (lit were 'very hard or stout'), who were, as it were, like the young cubs or whelps of lions that had often or repeatedly (lit 'more than once') shattered or torn to pieces the broad temples or foreheads of the herds or arrays of the enemies' elephants that were intoxicated or in rut, who, though possessed (or dominated by the sentiment) of valour as their sole passion, acted nevertheless, with humility or politeness and courtesy, and who (lastly) were like his own reflected selves, as it were,—lived happily in the prime of his life, in

the sexual pleasures afforded by the company of (such sweet) ladies, passed the (whole) day in the company of (lit. 'being surrounded by') friends or companions, being sometimes engaged in (lit. 'by means of' in the case of all instrumentals throughout the sentence) musical concerts or entertainments consisting of the three-fold union or harmony of singing, dancing and instrumental music, having himself commenced playing upon the '*Mridang* (a kind of drum or tabour), and having (on that account) had his jewelled bracelet constantly or incessantly moving about to and fro (s e., swinging backwards and forwards), and his jewelled ear ornament (s e., an ornament worn on the ear and hanging from the lobes thereof, and being decked or studded with precious stones etc) tinkling or making a jingling sound with the trembling produced by the beating or striking of the drum ('ध्वरिका' is a kind of musical instrument), sometimes in hunting expeditions or excursions (lit. 'the act or business of hunting'), having (s e., when he), by means of an incessant or continual shower of arrows having been discharged, emptied the forest (of all its wild beasts or animals), sometimes in the composition of poetical works, having (s e., after he had) called together a meeting or assembly of cultured or learned men, sometimes by (being engaged in) conversation or discussion about the *shastras* or the sacred religious works, sometimes (by being engaged) in listening to tales (recited or written) in an

easy and charming style), elaborate stories (which are divided up into various chapters or sections and consisting mainly of prose, and endowed with a high sense of literary worth), *Itihasas* or historical accounts of past events, and the *Puranas* or the ancient sacred writings of the Aryans, sometimes by the recreation or pastime (i. e., by practising the art) of painting, sometimes by (means of playing upon) a lute, sometimes by (being engaged in offering) tender hospitality or service to the feet of the holy sages or ascetics (who had) come to see him, sometimes by (being engaged in the pleasure of) offering or putting forward for solution or correct reading and interpretation (*Slokas* or verses characterised by) a figure of speech involving the dropping of some letter (i. e., such figures of speech, that if some intervening or terminal letter were dropped out, it would nevertheless give a full and appropriate meaning in a different manner), a figure of speech involving (likewise) the dropping out of some vowel), (*slokas* or verses) consisting of dots alone (in place of the various consonants, together with the signs of vowels put against them, from which alone the principal or original verse was to be inferred or deduced), (*slokas* or verses in which) the fourth foot or quarter is concealed or understood in the first three (i. e., the words of the first three quarters are so put together, that when arranged in a particular manner, they will yield the meaning of the fourth), and (*slokas* or verses which really constituted) riddles

or enigmas etc. And just as (he passed) the day, so did he the night, being surtounded by (his) friends or comrades, who were clever or well-versed in the (exercise of the) various kinds of sportive amusements and jokes, (that were) thus started (earlier during the day).

५-एकदा तु नातिदुरोदिते नवनलिनदलसंपुटभिदि
 किंचिदनुक्तपाटलिभिर्भगवति सहस्रमराचिमालिनि राजा-
 नमास्थानमण्डपगतमङ्गनाजनविरुद्धेन वामपार्श्ववलम्बिना
 काक्ष्यकण संनिहितविपधरेव चन्दनलता भीषणरमणीया
 कृतिरविरलचन्दनानुलेपनध्रुवलितस्तुनतटान्मज्जदरावतकुम्भ
 मण्डलेव मन्दाकिनी चूडामणिप्रतिविम्बिच्छलन राजाज्ञेव
 मूर्तिमती राजभिः शिरोभिरुह्यमानाः शरदिव कलहसधवला-
 म्बरा जामदग्न्यपरशुधारिव वशीकृतसकलराजमण्डला
 विन्ध्यवनभूमिरिव वेत्रलतावती, राज्याधिदेवतेव विग्रहिणी
 मतीहारी समुपसृत्य क्षितितलनिहितजानुकरकमला सविनय-
 मब्रवीत् । देव द्वारस्थिता सुरलोकमारोहतस्त्रिशङ्कोरिव कुपि-
 तशतमखहुंकारनिपातिता राजलक्ष्मीर्दक्षिणापथादागता चा-
 ण्डालकन्यका पञ्जरस्थं शुकमादाय देवं विज्ञापयति ।
 सकलभुवनतलसर्वरवानामुदधिरिवैकभाजनं देवो विहंगमथा-
 यमाथर्यभूतो निखिलभुवनतलरत्नमिति कृत्वा देवपादमूल-
 मादायागताहमिच्छामि देवदर्शनसुखमनुभवितुमिति । एतदा-

कण्यं देवः प्रमाणम् । इत्युक्त्वा विरराम । उपजातकुतू-
हलस्तु राजा समीपवर्तिनां—राज्ञामालोक्य-मुखानि को दोषः
प्रवेक्ष्यतामित्यादिदेश ।

५—एकदा प्रतीहारी समुपसृत्य । राजानं सविनय मगधीत्
इति सम्बन्धः । नवनलिन दल सम्पुटमिदि नवीन नीरज पलाश
मुकुल विदारिणि । नवानि यानि नलिनानि तेषां दलानां सम्पुटं
भिनत्तीति तस्मिन् । किञ्च दुग्मुक्त पाटलिस्त्रि ईपत्परित्यक्त
श्येतरक्तते । किञ्चि दुग्मुक्तः पाटलिमा येन तस्मिन् । भगवति
प्रभौ । सहस्र मरीचि मालिनि । सहस्र मरीचीनां मालायस्य
तस्मिन् । दशशत किरण माला धारिणि भानौ । नातिदूरोदिते
ईपद्दूरोदिते । नातिदूर मुद्रितस्तस्मिन् । अङ्गनाजनधिरुद्धेन
घनितालोक व्यथहार प्रतिफुलेन । अङ्गना जनस्य विरुद्धस्तेन ।
घाम पाश्चायलम्बिना सव्यप्रदेशावस्थायिना । घामश्चासौ
पार्श्व स्तत्रायलम्ब्यते तेन । कौक्षर्यकेण असिना । कुक्षौ भयः
सः । कुलकुक्षिप्रोधाभ्यः श्वास्यलङ्कारेषु—इति कुक्षिशब्दा
ङ्ढवश्च । सन्निहित विपधरा संसक्त सर्पा । सन्निहिता विप-
धरा यस्याः सा । चन्दन कतेय पाटीरयल्लाय । यल्लीनु प्रतति
लंतेत्यमरः । चन्दनस्य लतासा । भीषण रमणीया कृतिः भयानक
मनोहर मूर्तिः । सर्पसम्पर्काद्भयदा चन्दनलता सादृश्याच्च
हृदय प्रियेति भावः । भीषणा रमणीया चासौ आकृतिर्यस्याः
सा । विभेतेर्यन्ताल्ल्युः फर्त्तरि भीषणः । ततष्टाप् भीषणा ।
मुग्धाङ्गापि प्रतीहारी—असिना भयं जनयतिस्म ।

अधिरलमलयजानुलोपनघयलितस्तनतटा सान्द्रतर चन्दनो-
दत्तन शुभ्रित कुच तटा । अधिरलं यम्मलयजस्यानुलोपनं तेन
घयलितः स्तनतटो यस्याः सा । अतएव उन्मज्जद्वैराघतकुम्भ
मण्डला अयगाहमान-शुभ्रघर्णं शक्रगज मस्तकस्थ पिण्डफला ।

उन्मज्ज च पेरावत स्तस्य कुम्भः मण्डल यस्यां सा । ईदृशी ।
मन्दाकिनीव विषद् गङ्गेव । चूडामणिप्रतिविस्वच्छलेन समी-
पस्य नृप मुकुट रत्न प्रतीहारो प्रतिच्छाय व्याजेन । चूडामणिपु-
यः प्रतिविम्बस्तस्यच्छलन्तेन । राजमिर्नृपैः । शिरोभिः मस्त-
कैः । उह्यमाना धार्यमाणा । मूर्तिमती सविग्रहा । राजाज्ञेव
नृपादेश इव राज्ञ आज्ञा सा । (नृप मुकुट रत्नेषु तस्याः प्रति-
विम्बनात् ।) कलहंसधवलाम्बरा कादम्ब शुभ्रवस्त्रा अन्यत्र
कादम्ब शुभ्राकाशा । कलहंसयत् धवलान्यम्बराणि यस्याः पक्षे
कलहंसैर्धवल मम्बरं यस्यां सा शरदिव घनात्यय काल इव ।
घशीकृतसकलराजमण्डला अधीनी कृत निखिल नृप समूहा ।
घशीकृतं सकल राजमण्डल यया सा जामदग्न्यपरशुधारेव
परशुराम कुठार निशिताग्रभाग इव । जमदग्ने रपत्यजामदग्न्यः ।
गर्गादिभ्यो यमिति जमदग्नेर्यज्ञ । पराऽऽवृणातीति परशुः येष
सतावती येतस पल्लिमती पक्षे येतसयष्टिहस्ता । विन्ध्यवन
भूमिरिव विन्ध्यादधी धरणिरिव । विग्रहिणी शरीरधारिणी ।
विग्रहोऽस्त्यस्या सा । राज्याधि देवतेषु । राज्यस्याधि देवते-
तिसा । आधिपत्याधिष्ठात्री च । प्रतीहारी द्वारपालिका । क्षिति-
तलनिहितजानुकरकमला भूनलस्यापितोरुतल कील हस्त
सरसिजा सती । क्षिति तले निहिते जानुनी कर कमले च यया
सा । आस्थानमण्डपगतम् समा स्थान स्थितम् । आस्थानस्य
मण्डपे गतम् । राजानम् नृपम् । समुपसृत्य उपगम्य । सवि-
नयम् सप्रधयम् । अग्रणीत् उपाच । देव । स्वामिन् द्वारस्थिता
द्वारोस्थिता सा । प्रवेश मार्ग गता । सुरलोकम् स्वर्गम् सुराणां
लोकस्तम् । लोक्ते इति लोकः पचाद्यच् । आरोहतः आरोहणं
कुर्यतः । त्रिशदो (१) स्तधामकस्य क्षत्रियस्य चाण्डाली

भूतस्य । कुपितशतमखड्गद्वार निपातिता क्रुद्ध शुक कोप ध्वन्यधः
क्षिप्ता । राजःसदमी नृपथीः । राज्ञो सदमीः सा । इय । दक्षि-
णापथात् आगता याम्य दिङ्मार्गात् प्राप्ता । दक्षिणा चासी
पन्था इति तस्मात् । समासान्तः अ प्रत्ययः । चाण्डालकन्य
का अयाज्य सुना पञ्जरस्थम् पञ्जरे तिष्ठतीति तम् । लौह शलाका
मय पक्षियन्धन स्थितम् । शुकम् कौरम् । आदाय गृहीत्वा ।
देयम् स्वामिनम् विज्ञापयति बोधयति ॥

देयः स्वामी । उदधिरय समुद्र इव । सकल भुवन रत्नानाम्
निखिल लोक मणीनाम् । सकलानि यानि भुवन तलानि तेषु
यानि रत्नानि तेषाम् । एक भाजनम् एकमात्र पात्रम् अस्ति
योग्य भाजनयोः पात्रम्-इत्यमरः । अयं च विहंगमः शुकः ।
विहायसा गच्छतीति विहंगमः । गमेः यच् । आश्चर्यं भूतः
विस्मय जनकः । निखिलभुवनतलरत्नम् सकल लोक श्रेष्ठम्
रत्नः श्रेष्ठे मणा वर्णीत्यमरः । इति कृत्वा अनेन हेतुना । अहम्
चाण्डाल कन्या । आदाय गृहीत्वा । देय पादमूलम् स्वामि चरण
सन्निधौ । आयाता आगता । देय दर्शन सुखम् महाराजाय लो-
कनानन्दम् । अनुभवितुम् शानुम् । एतत् पूर्णोक्तम् । आकर्ण्य
धुत्वा । देयः स्वामी । प्रमाणम् कर्तव्याकर्तव्यनिदेशकर्त्ता ।
इत्युक्त्वा एव ममिधाय । विरराम तूष्णीम्यभूथ । उपजात कुतू-
हलः उत्पन्न कौतुकः । राजा शूद्रस्य समीप वर्त्तिनाम् सन्निहि-
तानाम् । राज्ञाम् भूभुजाम् । मुखानि आननानि । अलोफ्य हृष्टम् ।

पिशेर्ष याज्रवितुं कुलगुह वशिष्ठं प्रार्थितवान् । तेन निषिद्धः स गुरुपुत्रान्
प्राप्तुपगतः । सैव चाण्डालो भवेति शप्तो यतो गुह वारस्य ममयाज्रमान्
प्राप्तः । पुनस्त विरवामित्रं जगाम । तेन च याजिनः स सदेहः स्वर्गं
गच्छन् शत्रेण तिरस्कृतो मय्य एव रुद्धः यतो गुरुपुत्रशापादपाग्यतां
गतश्चाण्डाल आसीत् तेन च देहेन स्वर्गं गमनं मनुचितम्—इति ।

अर्थात् धैर्यं कर्तुं नृपाणां मुखायलोकनं कृत्म् । अन्यथा
चेष्टितेनापि चाण्डाल दन्या प्रवेशस्य निषेध बोधात् । को दोषः
प्रवेष्टव्यताम् बाह्यानिः श्रवणानीयताम् । इत्यादिदेश आह्वयत् ।

5 —Now once upon a time, when the illustrious
or the venerable thousand-rayed god (i. e., the sun
'having a thousand rays around it like a wreath'),
which bursts open the fresh buds of lotus, the petals
of which are closed (i. e., causes them to blossom or
bloom forth), and, which had slightly given up its
redness or scarlet colour, had not risen very high (lit.
'very far' up, i. e., when it had but slightly risen in
the sky), the Portress or the female guard or keeper of
the door or gate, — whose form was lovely or attrac-
tive, and yet awe-inspiring or terrible, (in its aspect),
|| a sandal creeper inhabited or entwined round by
(lit. 'thrown in or together with') a poisonous snake
(lit. a 'poison-bearer or carrier') as it were, on account
of a sword that hung down at the left side (of her), and
(that) was not in keeping with her female kind, — who
was like the celestial Ganges, as it were, with her
(protuberant) breasts rendered white with the constant
or thick application of sandal paste, and formed, as it
were, by the round temples (also besmeared with sandal
paste) of *Airavata* (Indra's celestial elephant, which is
said to be of a white colour) emerging (therefrom
above the surface of it) after a bath. [The idea, to be
stated simply, is this — She was like the G , she
was fair and the water of the Ganges]

she had protuberant breasts, that were rendered white on account of the profuse application of sandal paste, so was the Ganges with the round temples (besmeared with sandal paste) of the elephant *Asavata* bathing in its waters, emerging appreciably above the surface of it],—who was like the royal command personified, as it were, carried or borne by the feudatory kings or princes on their heads, under the guise or pretext of a reflection (of her form) in their bright crest jewels [The impression that is intended to be conveyed appears simply to be this that she was, as she solemnly approached, reflected in the crest jewels in the crowns of the assembled feudatory princes, and it seemed as though she were but a royal command personified, which they bore or carried on (i. e., obeyed by or with) their heads, as it were],—who was like the autumn season (when the sky is rendered white with the approaching flights of the swans), as it were, having had her garments white like a swan—who, having fascinated the entire circle of kings (assembled there, by her charms), was, as it were, like the (bright) edge of the axe of *Jamadagnya* (i. e., Parashurama, the son of the sage *Jamadagni*), which had subdued or brought under subjugation all the kings,—who, being provided with or having carried a cane stick (in her hand as a symbol of authority), was like the forest region of the *Vindhvas* (which abounds in cane-creepers), as it were,—who was like the presiding deity of the realm or kingdom personified or in bodily form, as it were,—

(now that female door keeper, thus described), having approached or drawn near the king (३८, Sudraka), who was (sitting) in the hall of audience, and (having) placed her knees and lotus like hands on the ground or the surface of the earth (३८, having knelt and bowed down very low), said (to him) with great humility or politeness (thus) —“My Lord, a Chandala (outcast) girl, who has come from the Deccan or the Southern country, and is standing at the gate with (lit. ‘having taken’) a parrot confined (lit. ‘lying’) in a cage, and who looks as if she were the *royal fortune or glory* of *Trishanku* (a king of the solar race who, wishing to ascend heaven in bodily form, approached for help, on being refused by the sage *Bashishtha*, the latter’s sons, who cursed him to become a Chandala, whereupon the sage *Vishwamitra*, after having made him perform a sacrifice, sent him to heaven as he wished, but he was ultimately thrown down therefrom by Indra) ascending the heaven or the region of the gods, hurled down (referring to royal fortune or glory) by an angry ejaculation of the enraged Indra (lit. the performer of a ‘*hundred sacrifices*’ by virtue of which Indra is said to have attained his position as such) begs to inform (lit. ‘informs’) your majesty thus —‘Your majesty is, like the ocean, the sole receptacle (३८, the solitary or only worthy recipient) of all the jewels or treasures (३८, all precious or excellent things,—to be found or available) on the surface of the whole world, and ‘this bird (lit. a ‘goer or traveller of the sky’) is (indeed) a thing of

marvel, and is, as if it were, a (matchless) jewel (i. e., an absolutely rare or excellent thing) throughout the surface of the whole world'—thinking thus, I have come having brought (lit. 'taken') it near (lit. 'at the root of') your majesty's feet, and wish to have (lit. to 'enjoy or experience') the pleasure of seeing your majesty.' (Now) having heard this, whatever be your majesty's command will be carried out by me (lit. 'your majesty is authority').” Having said this (much, she) stopp'd or kept quiet. The king, in whom, however, (a certain amount of) curiosity was excited, (having looked at the faces of the princes or kings, who were sitting (lit. 'remaining') near by (with a view probably to know their minds or take their consent, and finding the same favourable), made this order (lit. 'orderd thus') —“What harm is there? Let her be brought or ushered in.”

६—अथ प्रतीहारी नरपतिवचनान्तरमुत्थाय तां मातङ्ग-
कुमारीं प्रावेशयत् । प्रविश्य च सा नरपतिसहस्रमध्यवर्तिन-
मशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणमनेकर-
न्नाभरणकिरणजालकान्तरितावयवमिन्द्रायुधसहस्रसंछादिताष्ट-
दिग्भागमिव जलधरसमयदिवसमवलम्बितस्थूलमुक्ताकलापस्य
कनकशृङ्खलानियमितमणिदण्डिकाचतुष्टयस्य गगनसिन्धुफेन-
पटलपाण्डुरस्य नातिमहतोदुकूलवितानस्याधस्तादिन्दुकान्तमणि-
पर्यङ्किकानिपण्णमुद्बभूवमानकनकदण्डचामरकलापमुन्मयूखका

न्तिविजयपराभवप्रणते शशिनीव स्फटिकपादपोठे विन्यस्तवा-
 मपादमिन्द्रनीलमणिकुट्टिमप्रभासंपर्कश्यामायमानैः प्रणतरिपु-
 निश्वासमलिनीकृतैरिव चरणनखमयूखजालैरुपशोभमानमास-
 नोल्लसितपद्मरागकिरणपाटलीकृतेनाचिरमृदितमधुकैटभरुधि-
 रारुणेन हरिमिवोरुयुगलेन विराजमानममृतफेनधवले गोरो-
 चनालिखितहंसमिथुनसनाथपर्यन्ते चारुचामरपवनप्रनर्तितदशे
 दुकूले वसानमतिसुरभिचन्दनानुलेपतधवलितोरःस्थलमुपरि-
 विन्यस्तकुङ्कुमस्थासकमन्तरान्तरानिपतितवालातपच्छेदमिव
 कैलासशिखरिणमपरशशिशङ्कया नक्षत्रमालयेव हारलतया
 कृतमुखपरिवेपमतिचुपलुराजलक्ष्मीवन्धनिगोष्ठकशङ्कामुपजन-
 यतेन्दनीलकेशयुगलेन मलयजरसगन्धलब्धेन मृजंगद्वयेन
 वेष्टितबाहुशिखरमापदालम्बिकर्णारपलमुन्नतयोनिमुत्फुल्लपुण्ड-
 रिकलाचनममलकलधातपद्मायुतमष्टमाचलशकलफारमशेषमुख-
 नराज्याभिपेकसालिलपूतमणासनाय ललाटदशमुद्रहन्तमामो-
 दिमालतीकुसुमशेखरमुपसि शिखरपयस्वतारिकोपज्जमिन्नपश्चि-
 म्माचलमाभरणमभाषिशङ्कताङ्गतया लग्नहरहुताशामिव मेकर-
 ध्वजंमासुवर्तिनीभिः सर्वतः सेवार्यमागताभिरिव दिग्बधु-
 भिवारविलासिनीभिः परिवृतममलमणिकुट्टिमसंक्रान्तसकल-
 देहप्रतिविम्बतयो पतिप्रेम्णा वसुंधरया हृदयेनेवोद्यमानम-
 शेषजनभोग्यतामुपनीतयाप्यसाधारण्या राजलक्ष्म्या समा-
 लिङ्गितदेहमपरिमितपति

नमपि स्वङ्गमात्रसहायमेकदेशस्थितमपि ^{राजेश्वरः २ आश्रितः ३ नक्षत्रः ४ राक्षसः ५} व्याप्तभुवनमण्डलमा-
 सनगतमपि धनुषि ^{विस्तरः ६} निपण्णमुत्सादिताशपदिपदिनमपि ^{नक्षत्रः ७}
 ज्वलत्पतापानलमायतलाचनमपि ^{महादशः ८} सकलगुणाधिष्ठानं ^{महादशः ९} कृपातिमपि ^{महादशः १०} कलत्रवत्प्रभमविरतप्रसूतदानम-
 प्यमदमतिशुद्धस्वभावमपि ^{महादशः ११} कृष्णचरितमकरमपि ^{महादशः १२} हेस्तास्थित-
 सकलभुवनतलं राजानमद्राक्षीत् ।

६.—अथ अनन्तरम् । प्रतीहारी द्वारपालिका । नरपति
 कंधनानन्तरम् नरेन्द्र वाक्य पश्चात् । उत्थाय उद्गम्य । तां मातङ्ग
 कुमारीम् घाएडाल सुताम् । प्रावेशयत् अन्त रानाययत् । सा
 घाएडाल कन्या । प्रविश्य अन्तरूपेत्य राजान मद्राक्षी दिति
 सम्पन्धः । राजानं विशिनष्टि—नरपति सहस्र मध्य धर्तिनम्
 दश शत भूपान्तरालस्थितम् । नरपतीनां सहस्रं तस्य मध्ये
 यर्तितुं शील मस्यतम् । अशनिभयपुञ्जिन कुल शैल मध्यगतम्
 यज भय राशी भूत सीमाकारि पर्वतान्तः स्थितम् । अशनेर्भयात्
 पुञ्जीभूता ये कुल शैला स्तेषां मध्ये गतस्तम् । कनक शिखरिण
 मिथ तुमेव मिथ । कनकस्य शिखरीतम् पुरा शनैः पर्वतानां
 पक्षच्छेद आरब्धः यतस्ते स्वपक्षस्ताहाप्येनोद्गीय नगरादीन्
 चूर्णयामातुः । तदेन्द्रमयादुपायं चिन्तयितुमेकप्रिता आस-
 न्निधि कया । अनेकरत्नामरणकिरणजालकान्तरिताधयधम्
 विविध मणि खचित भूषण छति वृन्दाच्छादितापघनम् । अने-
 कानि यानि रत्ना मरणानि तेषां किरण जालकै रन्तरिता अथ-
 यया पस्यतम् । इन्द्रायुधसहस्रसंज्ञादिताष्टदिग्भागम् ।
 शक्र धनुर्दश शतावृत दिशा प्रदेशम् । इन्द्रायुधानां सहस्रेण
 संज्ञादिता अष्टा दिग्भागाः यस्मिन् तम् । जलधरदियसमिध
 जलधरस्य दिघसः तम् । अथलम्बित स्थूल मुक्ताकलापस्य

आश्रित महा मौक्तिक समूहस्य । अवलम्बितः स्थूल मुक्तानां
 कलापोयेन तस्य । वनक शटङ्गला नियमित मणिदण्डिका चतुष्ट-
 यस्य । सुवर्णवन्धन रश्मि वद्ध रत्न चतुर्यष्टिकस्य । वनकस्य
 शटङ्गलाभिः नियमिता या मणि सहिता दण्डिकाः तातां चतुष्टय
 यस्मिन्तस्य । गगनसिन्धुफेनपटलपाण्डुरस्य स्वर्णदी-
 डिण्डीर समूह धवलस्य । गगन सिन्धोः फेन पटलेन पाण्डुर
 स्तस्य । डिण्डीरोऽन्ध्रकफः फेनः इति कोशः । नातिमहतः
 उचित प्रमाणस्य । दुकूल वितानस्य क्षौमोल्लोचस्य । दुकूलस्य
 वितानन्तस्य । वितान मुल्लोचः—इति चिन्तामणिः । अधस्तात्
 अधो भागे । इन्दु कान्त पर्यङ्किका निपण्णम् । चन्द्रकान्त मणि
 मञ्चिका स्थितम् । इन्दुकान्तैर्निमिता या पर्यङ्किका तस्यां निपण्ण
 स्तम् । उद्धूयमानसुवर्णदण्डचामरकलापम् व्यज्यमान
 काञ्चना यलम्ब यष्टि चामर समूहम् उद्धूयमानः सुवर्ण दण्डो
 येषु तेषां चामराणां कलापो यस्यतम् । उन्मयूख मुखकान्ति
 विजय पराभव प्रणते । ऊर्ध्व किरणानन दीप्ति जय तिरस्कार
 नम्रे उद्गता मयूषा यस्मिन् तादृशं यन्मुखं तस्य या कान्तिः तया
 विजयेन यः पराभवः तेन प्रणत स्तस्मिन् । शशिनीध चन्द्रद्वय ।
 शशोऽस्यान्तीति तस्मिन् । स्फटिकपादपीठे स्वच्छ मणि
 चरण स्थापन स्थले । स्फटिकानां यत् पाद पीठ तस्मिन् ।
 विन्यस्त धाम पादम् विन्यस्तो धामः पादो येन तम् । स्थापित
 सव्य चरणम् । इन्द्र नील मणिकुट्टिमप्रभासम्पर्कश्यामाय-
 मानैः इन्द्रमणि वद्धभूमि कान्ति संसर्ग हरितै इन्द्र नीलमणीनां
 या कुट्टिम प्रभा तस्याः सम्पर्केण श्यामायमानानि तैः । श्याम
 इद्या चरतीति श्यामायते ततः कर्त्तरि शानच् । प्रणत रिपु
 निःश्वास मलिनीकृतै रिव नम्र वैरिश्वास यात मलीमसै रिव ।
 प्रणतानां रिपूणां निःश्वासेन मलिनी कृतानि तैः । मलीमसं तु
 मलिन कश्चर मल दूषितम्—इत्यमरः । चरण नख मयूष

जालैः पद नखर किरण वृन्दैः । चरण नखानां यानि मयूख
जालानि तैः । उपशोभमानम् राजमानम् । आसनेल्लसित पद्म-
राग किरण पाटली कृतेन उपवेशन खल विकसल्लोहित मणि
मयूख श्वेतरक्तेन । श्वेतरक्त स्तु पाटलः—इत्यमरः । ऊरुयुग-
लेन ऊर्यो युगलं तेन । जानुप्रान्त भाग युग्मेन अचिर मृदित
मधुमैदमधिरारुणेन शोभ मर्दित मधु कैटभ दैत्य रक्ता
रक्तेन । अचिरं मृदितौ यौ मधु कैटभौ तयो रधिरेणाकण
तेन । ऊरुयुगलेन । हरिमिय विष्णुमिध । विराजमानम्
शोभमानम् । अमृत फेन धधले सुधा डिण्डीर शुभे । अमृत
फेनयत् धधले गोरोचना लिखित हंस मिथुन सनाथ पर्यन्ते
गोपित्त चित्रित मरालयुगल सहित प्रान्त देशे । गोरोचनया
लिपितानि यानि हंस मिथुनानि तैः सनाथः पर्यन्तो ययो स्ते ।
आरुचामरवायुप्रनर्त्तितान्तर्देशे । मनोहर चामर व्यजन
घातान्दोलित मध्यभागे । चारुणां चामराणां वायुना प्रनर्त्तिता
अन्तर्देशा ययो स्ते दुकूले वाससी । यसानम् परिदधानम् । अति
सुरभि चन्दनानु लेपन धधलितोरः स्थलम् अतिशय सुगन्धि
मलयजाङ्गराग शुभ्रित धत्तः खलम् । अति सुरभि यत् चन्दनं
तस्यानुलेपनेन धधलित मुरः खलं यस्य तम् । उपरि विन्यस्त
कुङ्कुम स्वासकम् । धत्त ऊर्ध्व विहित केशर हस्त विम्बम् । उपरि
विन्यस्ताः कु कुमस्य स्वासका यस्य तम् । अन्तरान्तरा निपतित
वालातपच्छेदम् अन्तरन्तः पर्यस्त नवीना लोक खण्डम् ।
अन्तरान्तरा निपतिता वालात पस्यच्छेदा यस्मिं स्तम् कैलास
शिखरिणम् रजताद्रि मिष अपरशशि शङ्कया इतर मृगाङ्ग
भ्रमेण । नक्षत्र मालयेव तारा पङ्क्तयेव । हारलतया मौक्तिक
स्रजा । हारस्य लता तथा । कृतमुग्रपरिषेपम् विद्वितानन
परिषेपनम् । कृता मुग्रस्य परिषेपो यस्य तम् । अतिचपल
राजलक्ष्मीयन्धनिगडकटकाङ्गाम् नितान्त चञ्चल नृपध्री

नियमनान्दुक वलयम्रमम् । उपजनयता कुर्वता । अति चपला
या राजलक्ष्मी स्तस्या बन्धाय निगड स्तस्य कटक तस्य शङ्का
ताम् । अर्थात् राजलक्ष्मी इतोऽन्यत्र न प्रसरेत् शूद्रकं विहायेति
हेतोः सा नियमिते च । इन्द्रमणि केयूर युग्मेन इन्द्रनीलाङ्गद
युगलेन । इन्द्रमणि खचितं यत् केयूर युग्मन्तेन । मध्यम पद
लोपी समासः । मलयज रस गन्ध लुब्धेन पाटीर पङ्क सौरभ
लोलुपेन । मलयज रसस्य यो गन्ध स्तस्मिं लुब्ध स्तेन ।
भुजङ्ग द्वयेन भुजङ्गयोर्द्वयन्तेन । उरगयुगेन । इव । भुजेन
गच्छतीति भुजङ्गः गमेः खच् । वेष्टित बाहु युगलम् व्याप्त भुज
युगलम् । वेष्टितं बाहुयुगलं यस्य तम् । ईपदालम्बिकर्णोत्पलम्
आलम्ब्यमान श्रवण कमलम् । ईपदालम्बिकर्णोत्पलं यस्य
तम् । उन्नत घोणम् उच्च नासिकम् उन्नता घोणा यस्य तम् ।
उत्फुल्लपुण्डरीक नेत्रम् । विकसित सित सरसिज नयनम् ।
उत्फुल्लं यत् पुण्डरीकं तद्वन्नेत्रे यस्य तम् । पुण्डरीकं सिताम्भोज
मित्यमरः । अमल कलधौतं पट्टायतम् निर्मल काञ्चन फलक
विस्तृतम् । अमलं यत् कलधौतं तस्य यः पट्टः से इव धायतः तम् ।
कलधौतं रूप्य हेम्नोः, इति कोशान्तरम् अप्रमी चन्द्र शकलाकारम्
पक्ष मध्यम तिथि शशाङ्क खण्डा कृतिम् । अप्रम्यां य इव चन्द्र स्तस्य
शकलयत् शोकारो यस्य तम् । अशेष भुवन राज्याभिषेक पूतम्
समस्त लाका धिपत्य मङ्गल स्नान पवित्रम् । अशेषाणां भुवनानां
यद्राज्यं तस्य अभिषेक स्तेन पूतम् । अर्णा सनाथम् म्रुकुट्य
न्तराल सहितम् । अर्ण्या सनाथ स्तम् । अर्णं मेपादि लोमि स्या
दावर्त्तं स्वन्तरा भ्रुवोः—इत्यमरः— । ऊर्णा च चक्रवर्त्तिनो वा
तत्सदृशस्यैव भवति नेतरस्य म्रुद्वयमध्ये मृणाल तन्तु सूत्रं
शुभ्रायत मेकं प्रशस्तावर्त्तं महापुरुष लक्षण मिति वचनात् ।
ललाटदेशम् । अलिक प्रदेशम् । उद्बहन्तम् दधानम् । आमोदि
मालतीकुसुमशेखरम् सुगन्धि जाती पुष्प चूडाभरणम् ।

उपसि प्रभाते । शिग्रपर्यस्तनारकापुञ्जम् सानु पतित नक्षत्र
समूहम् । शिखरे पर्यस्त स्नारकाणां पुञ्जो यस्य तम् । पश्चिमा-
चलम् अस्नपर्यंत मिव । शैल शिग्रर नृपोत्तमाङ्गयोः पुण्य तार-
कयो ऽचोपमानो पमेय भावः । आभरणप्रभापिशङ्किताङ्गतया
भूषण च्छयि पीत रक्तीकृत शरीरतयः । आभरणानां प्रभाभिः
पिशङ्गिन मङ्गं यस्य तस्य भाव स्तत्ता तथा लग्नहरहुताशम्
सम्यङ्ग शिष्य विमायसुम् । लग्नो हरस्य हुताशो यस्य तम् ।
हुत मश्नातीति सः । कर्मण्यण । मकरध्वज मिव काम मिध ।
मकरोध्वजे यस्य तम् । आसन्न धर्तिनोभिः समीपस्थाभिः ।
आसन्नं धर्तन्ते इति ताभिः । सर्वतः सेवार्थं मागताभिः ।
विश्रुतः सुश्रूपायै प्राप्ताभिः । दिग्बधूमिरिष । दिश एव बध्य
स्ताभिः । आशाङ्गनाभिरिष । वारविलासिनीभिः पण्यस्त्रीभिः
गणकामिः । वारस्त्रीगणिकावेश्ये त्यमरः । परिवृतम् परि
वेष्टितम् । अमलमणि कुट्टिमसंक्रान्तसकलदेहप्रतिविम्ब-
तया स्वच्छ रत्नमय यद् भूमि प्रति फलित समग्र शरीरप्रति-
च्छायतया । प्रतिविम्बं प्रतिच्छायः । अमलानां मणीनां
कुट्टिमे संक्रान्तं सकल देहस्य प्रति विम्बं यस्य सः तस्य
भाष स्तत्ता तथा । पति प्रेम्णा भक्तु प्रीत्या । पत्यौ प्रेम तेन ।
यसुधरया भूम्या । यसुधरतीति तथा धरतेः पञ्च । हृदयेनेष
मनसेष । उद्यमानम् धिपमाणम् । अशेषजनभोग्यताम् ।
अशेषाणां जनानां भोग्यताम् । निषिललोक भोगयोग्यताम् ।
उपनीतयाऽपि प्रापितयाऽपि असाधारणया नान्यजन भोग्ययेति
विरोधः सयोत्कृष्टेति तस्य परिहारः । राज लक्ष्म्या नृपश्रिया
समालिङ्गित देहम् आश्लिष्ट शरीरम् । समालिङ्गितो देहो यस्य
तम् । अपरिमित परिचारजन मपि असङ्ख्येय परिच्छद् लोक
मपि । अपरिमितः परिचार जनायस्य तम् । अद्वितीयम् एक
मिति विरोध स्तस्य सयोत्कृष्ट मिति परिहारः । अनन्त गज

तुरग साधनम् अपि अपरिमिति हस्तिराजि सहाय मपि । अनन्तं
 गज तुरग साधनं यस्य तम् । गजाश्च तुरगाश्च तेषां समाहारो
 गजतुरगम् । सेनाद्वत्वा देक व द्वाघः । खड्गमात्रसहायम् कृपाण
 मात्र साधनम् इति विरोधः युद्धे तदन्यानपे क्षेति परिहारः ।
 एवमात्रं सहायो यस्य तम् । एक देशस्थितमपि सभा मण्डपादि
 स्थायिन मपि । एक देशे स्थितस्तम् । व्याप्त भुवन मण्ड-
 लम् आक्रान्त लोक समूहम् इति विरोधः ख्यात जगन्मण्डल
 मिति तत्परिहारः । व्याप्त भुवन मण्डलं येन तम् । व्याप्तं
 ख्याते समाक्रान्ते—इति विश्वः । आसने स्थित मपि विष्टरे
 निपण्णमपि । धनुषि काम्मुके निपण्णम् स्थितम् । इति विरोधः,
 धनुषि विजय विश्वासिन मिति तत्परिहारः । अथवा धनुषि
 सहायां नास्ति स्थितम् । अर्थात् तन्नामध्वयणा देव भयोत्पत्तेः
 शत्रवः पराभवमिति परिहारः धनुः संज्ञा प्रियालङ्घु रिति
 विश्वः । उत्सादितद्विपदिन्धनमपि व्यापादित शत्रु काष्ठ भार
 मपि । उत्सादितं द्विपन्तः एवेन्धनं येन तम् । ज्वलत्प्रतापानलम्
 दहते जो वह्नि मिति विरोधः इन्धनाभावात् दीप्यमान तेजो
 वह्नि मिति तत्परिहारः । ज्वलन् प्रताप इयानलो यस्य तम् ।
 आयतलोचनमपि दीर्घ नेत्र मपि । सूक्ष्म दर्शनम् क्षुद्रनयनम्
 इति विरोधः अध्यात्मज्ञ मिति तत्परिहारः । आयते लोचने
 यस्य तम् । सूक्ष्म दर्शनं यस्य तम् अन्यत्र सूक्ष्मे दर्शने यस्य
 तम् । सूक्ष्मस्यात्कैतवेऽध्यात्मे पुंस्यणौ त्रिषु चात्पके इति ;
 दर्शनं नयन स्थान बुद्धि धर्मोपलब्धिषु इति च विश्वः । महा
 दोषमपि बृह दवगुण मपि । सकलगुणाधिष्ठानम् निखिल
 प्रशंसनीय धर्म स्थानम् इति विरोधः महाभुजम् इति विरोध
 परिहारः । दो दोषा च भुजो बाहु रिति धन श्रयः । महान्
 दोषो यस्येति तम् परिहार पक्षे महान्तौ दोषौ यस्य तम् ।
 सकलानां गुणानां अधिष्ठानं तत् । कुपतिमपि कुत्सित भर्तार

मपि । कलत्रचल्लभम् यनिता प्रियम् । इति विरोधः परिहारस्तु
 कोः भूमे. पतिस्तम् भूमि पतिम् इति विज्ञेयः । कलत्राणां
 चल्लभ स्तम् । अविरतप्रवृत्तदानमपि निरन्तर च्यवमान मद
 मपि अमदम्—दानधाररहित मिति विरोधः ; सतत वृत्त
 हिरण्यादि वितरणम् अपिगर्भ रहित मिति तत्परिहारः । दानं
 गजमदे त्यागे—इति विश्वः मदेो दर्पेभदानयोः—इत्यमरः । दान
 मदयोः समानार्थत्वात् हस्ति साम्ये विरोधः समापत्तितः इति
 भावः । अत्यन्तशुद्धस्यभावमपि अति निर्मल प्रकृति मपि
 कृष्णचरितम् मलिना चार मिति विरोधः वासुदेव सद्गुणचरण
 मिति परिहारः अत्यन्तं शुद्ध स्वभावो यस्य तम् । कृष्ण चरितं
 यस्य तम् परिहारपक्षे कृष्णस्य चरित मिथ चरित यस्य तम् ।
 अरुमपि हस्त रहित् मपि । अधिद्यमानः करो यस्य तम् । परि-
 हार पक्षे अधिद्यमान राजग्राह्य धनादि दानम् । हस्तस्थित भुवन
 तलम् करगत निखिल लोकम् । हस्ते स्थित भुवन तल यस्य
 तम् । राजानम् शूद्रकम् । अद्राहीत् दृष्टवान् ।

6 Thereupon when the king had uttered these words (lit after the words of the king), the portress or female door-keeper, having risen up (she seems to have been bending down her knees on the ground so far before the king), brought that *Matanga* or *Chandala* girl in (lit 'caused her to enter,' i. e. introduced or ushered her in) And as soon as she entered (lit. 'having entered'), she saw the king, who was sitting (lit 'remaining') in the midst of thousands of (feudatory) kings or princes, and (who) was like the golden mountain (Meru, lit 'one having a golden peak or summit'), as it were, standing in the midst of the principal terrestrial mountains (called the '*Kula Par-*

vatas, which are seven in number, and are enumerated in the '*Vayu Purana*' as being the Mahendra, Malay, Sahya, Shuktimana, Riksha, Vindhya and the Pariyatra ; According to the ancient Aryan Geography, the mountain Meru is said to be in the centre of the world, while the other mountains are all around it) contracted or shrunk together with fear of the thunder bolt, who, having had his limbs or body screened (from view) on account of a net work of rays of light, emanating from the various (or many) jewelled ornaments (that he was wearing or putting on), was like a cloudy or rainy day, as it were, when (or on which) the eight directions are enveloped or covered over by thousands of rain bows (lit '*Indra's weapons*' The idea is simply this The king was wearing bright jewelled ornaments from which brilliant rays of light of different shades or colours shot forth in all directions with the result that his face could not, in the dazzle thereof be distinctly perceived, and from this the poet seems to think that in this respect the king resembled a cloudy or rainy day, when there are rain bows of various colours visible in all the directions), who was seated on a bed or couch of moon stones beneath or under a silken canopy which was not very spacious or large from which rows or wreaths (lit lumps masses or collections) of large pearls were suspended or hanging down (on all sides), the four jewelled pillars (i.e. those ornamented or set in with jewels or precious stones) of which were fastened

together with chains of gold, and which (canopy) was white like a heap of (the) foam of the heavenly river Ganges (lit 'the river of the sky' : = the celestial Ganges), who had a number (lit a heap or collection) of *Chowries* having golden handles to them, being waved (over his head), who had his left foot resting or placed upon a crystal foot stool, which was (bright) like the moon prostrated as it were, with the disgrace or humiliation of being defeated by the (superior) splendour of his face from which rays of light were flashing forth or shooting upwards, who was looking bright or graceful (lit. 'shining') on account of a net work or collection of rays of light, emanating from the nails of his feet or toes, which (nails), presenting, as they did a dusky appearance on account of their contact with the dark reflection (lit splendour or brightness) of the floor or pavement, that was made up of sapphires or blue coloured gems or jewels looked as though (or if) they were being soiled or darkened with the sighs of the humbled or prostrate enemies bent low (at his feet), who looked beautiful (that is, was possessed of or endowed with—lit 'shining to a degree') with a couple of thighs, that were made red by the rays of rubies (gems or precious stones of a red colour) shooting forth from his seat or throne (that was studded or set in with the same), and (as such looked like or) resembled the god Vishnu as it were, (with his two thighs rendered) red with the gore or blood of the recently killed (or 'crushed' demons)

Madhu and Kaitabha, who was wearing or putting on two silken garments, which were white like the foam of nectar, the borders of which were endowed with (ः e, had) pairs of swans drawn or painted upon them with yellow pigment, and the hems or fringes of which were made to dance in the (slight) breeze of the beautiful Chowries, who had his (broad) chest whitened with the application (lit 'besmearing') of the highly fragrant sandal paste, and had hand impressions or marks of sprinklings of saffron ointment over the same, and (as such looked like or) resembled the Kailash mountain (which is white with snow,) as it were, having patches of the morning (lit young) sun light (which is of a yellowish red colour, and thus resembles that of saffron) falling upon it at intervals, who had his face encircled (lit 'who had the circumference of his face made up') by a string or necklace of pearls, which seemed as if it were a cluster or galaxy of stars (encircling the moon) on account of mistaking or suspecting it (ः e, the face of the king) for another moon (the plain sense is, that the face of the king was beautiful like the moon, and the pearls of his necklace, which formed a sort of circumference round his face, were bright like stars, from this the poet fancies that the pearls of his necklace resembled, or were nothing else than, the cluster of bright stars, as it were, which mistook his face for another moon, and so happened or came down to cluster around it), the front portions (lit 'the tops,' ः e, the fore arms) of whose hands or

arms were encircled by (lit 'surrounded,'—: *ε*, who was wearing or putting on) a pair of sapphire (which is of a dark, colour) bracelets, which produced the impression (or gave rise to the fear or suspicion) as if they were the circular fetters for binding or holding fast the *Royal Fortune* that is so very fickle, and which was like (: *ε*, appeared as if it were) a couple of snakes, as it were, greedily or covetously attracted by the fragrance of the sandal paste (that was applied thereto, : *ε*, the hand or arm. The pair of the dark coloured sapphire armlets, that the king was wearing on his arms, besmeared with fragrant sandal paste, has given rise to the poet's fancy as though it were a couple of snakes, attracted by the sweet smelling fragrance of a sandal wood tree, and so coiling round it), the lotus flowers on whose ears (worn as an ornament) were slightly hanging down, whose nose was (somewhat) high or elevated, whose eyes were (large) like a fully blown lotus, who had (lit, 'bore or carried') a forehead, which was possessed of or endowed with a curved thin line or arch of fine hair between the eye brows which was broad like a band or tablet of pure gold, which resembled or was in form like the disc (lit a part, portion or fragment) of the moon on the eighth day (of the bright half of a month, after the new moon), and which was purified (: *ε*, sanctified or made holy) by the water (sprinkled over his head at the time) of his installation (or royal inauguration ceremony

fire of whose valour or greatness continued to burn brightly, although he had destroyed all his enemies in the shape of fuel (i.e., although it had consumed all the fuel in the shape of his enemies. The plain sense is this : Fire, after having consumed everything, cannot continue to burn, but in this instance it did, and it was in the shape of his great valour or glory, and thus the apparent contradiction is explained away), who though endowed with large or elongated eyes, was yet possessed of small or minute eyes or vision (i.e., had yet a subtle intellect or insight, which was capable of perceiving things very minutely), who was the home or receptacle (i.e., repository) of all good qualities or virtues although he had in him serious or great blemishes (in the shape of 'large arms' as it were, the word meaning 'great blemishes' also means 'large arms', and this explains away the contradiction), who was (a great) beloved of his wife although he was a bad husband or lord of the earth (Here the pun is on the word कुरति which means both, a 'bad husband' and 'lord of the earth', the latter explains away the apparent contradiction involved in the former meaning) who was free from (any sort of) arrogance or pride although he was constantly engaged in making gifts [The pun in this instance, is on the words दान, which bears the double meaning of 'gift' and 'ichor', and अमदम् which also bears the two fold meaning of 'free from rut or ichor' and 'free from or devoid of arrogance or pride. The

रित्य or apparent contradiction in the two expressions, both arises and is explained away, very plainly, thus:—Ichor (in the shape of gifts) constantly flowed from him; yet he was free from ichor or rut (in the shape of any pride or arrogance)]; who, though possessed of a very pure character or disposition, was yet a man of 'dark deeds' [in the sense that his 'life career was (grand or lofty) like that of Sri Krishna Himself'], (and lastly) who had the surface of the whole world lying 'on his hand' (i. e., who had the entire world under his absolute control), although he was 'possessed of no hands' (in the sense, that he 'levied no taxes,'—i. e., in spite of the fact that he levied no taxes, he was [yet] the complete master of the whole world.)

श्रुत्वापि च सा दूरस्थितं प्रचलितरत्नमालयेन
 रक्तचल्यदलकोमलेन पाणिना जर्जरितमुखभूगां वेशुलता-
 प्रदाय नरपतिप्रबोधनार्थमुत्सृज्य भ्रातृममानुजान् । येन
 मफलमेव तदानीरुमरुपदं वृन्तुरियुयमिर-
 वेशुलताधरिना युगपदोचलितवदनमयनिपालमुखादाहृत्य
 मधुमन्दभिमुखमार्गान् ।

७—अवस्थंभय न नृपं दृष्ट्वा च । दूर स्थितेय विप्रकृष्टस्या दूर-
 स्थिता सा । नागदाल् जाते रसूरपतया दूर एव स्थितिर्यस्या ।
 सा नागदाल् बन्धा । प्रचलितगरनवसयेन प्रचक्षित मति

as sovereign) over the kingdom of the whole world; who wore (like an ornament, a wreath or garland of extremely) fragrant jasmine flowers on his head, and (as such looked like or) resembled the western mountain (i e, the mountain of the setting sun), as it were, with a cluster of stars scattered over on its peak at dawn, who, on account of his body being rendered tawny with the splendour or brilliance of his ornaments, was (extremely handsome) like (or appeared as though he were) Cupid, the god of love (lit, 'one having the mark or sign of a fish on his banner'), as it were, being enveloped or caught into the fire (lit 'that which feeds upon the sacrificial offerings or oblations', here the fire emanating from the third eye) of the God Shiva, who was surrounded on all sides by the dancing girls standing near him who (as the poet fancies, were no other than or) were like the (personified) 'damsels of the directions,' as it were 'come to serve or attend upon (lit. 'with the object of serving') him from all sides or directions, who, on account of (the fact of) his whole body being reflected in the bright or spotless jewelled floor or pavement, seemed as though (or if) he were being in her heart (i e, being clasped or held fast to her bosom, as it were) by the Earth out of love for her lord (the king was the lord or husband of the earth, as the poet is fancying him), who had his body (deeply) embraced by royal fortune (that is, royal grace or majesty) which was uncommon or extraordinary, though it (i e,

(Yellow)

faces turned or attracted by that sound of the bamboo stick, like a herd of wild elephants (having their attention drawn or attracted) by the sound of a musical instrument or the falling of a *Tala* tree, had after having withdrawn their eyes from the side (lit-'face') of the king, their faces at once turned towards her.

अवनिपतिस्तु दुरादालोकयेत्यभिधाय मूर्तीद्वार्या

निर्दिश्यमानां तां वयुपरिणामपाण्डुरशिरसा रक्तराजीवस-

णापाङ्गना नवरतकृतव्यायामतया यावनापगमेप्यशिशिलशरीर-

संधिना सत्यपि मातङ्गत्वेनातिवृशंसां कृतिनानुगृहीता यत्रपण-

धवलवाससा पुरुषेणाधिष्ठितपुरोभागामुकुलकिलकाकपक्षधा-

रिणा कनकशलाकानिर्मितमुप्यन्तगतशुकप्रभाद्वयायायमान-

मरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकणानुगम्यमाना मु-

सुरगृहीतामृतापहरणकृतकपद्मदुबिलासिनीवेषस्य इयमपतया

भगवतो हरेरिवानुकुर्वती संचारिणीमिवेन्द्रनीलमणिपुत्रि-

कामागुल्फावलम्बिना नीलकञ्चुकेनावच्छन्नशरीरामुपरि

रक्तांशुकरचितावगुण्डनां नीलोत्पलस्थलीमिव निपतितसंभ्या-

तपामेरुकर्णाविसक्तदन्तपत्रप्रभाधवलितरूपोलमण्डलामुद्यदिन्दु-

किरणच्छुरितमुरसीमिव विभावरीमारुपिलगोरोचनारचितति-

लकनृतोपलोचनामीशानरचितानुरचितकिरातवेषामिव भवा-

नीमुरःस्यदूनिवाससंक्रान्ननारायणदंष्ट्रप्रभाद्व्यामन्त्रितामिव धि-

खचित कङ्कणेन । प्रचलित रत्नचलयं यस्मात् तेन । रक्तकुवलय
दलकोमलेन अरुणाम्बुज पलाश सुकुमारेण । रक्तं यत् कुवलयं
तस्य दलवत् कोमल स्तेन । पाणिना हस्तेन । जर्जरित मुख-
भागाम् जीर्णाग्र देशाम् । जर्जरितो मुख भागो यस्या स्ताम् ।
वेणुलताम् घशयष्टिम् । वेणोर्लता ताम् । आदाय गृहीत्वा ।
नरपति प्रबोधनार्थम् नृपामिनिवेश करणार्थम् । नरपतेः प्रबोध
नायेद् तत् सभा कुट्टिमम् समिति वद्ध भूमिम् । सभायाः कुट्टिम
स्तम् असकृत् अनेकवारम् पुनः पुनर्वा । आजघान ताडयामास ।
येन आघातेन । सकलमेव निखिल मेव । तत्तत्रत्यं राजकम्
नृप समूहः राज्ञां समूहः—इत्यर्थे गोत्रो ह्येति युञ्ज । एक पदे
सपदि । तालशब्देन घाय विशेषो तिष्ठत ध्वनिना । तालस्य
शब्द स्तेन । घनकरियूथमिष अरण्य गजवृन्द मिष । घनस्य
करिण स्तेषां यूथः सः । युगपदायलितयदनम् स्वरित परा-
वर्त्तित मुखम् । चक्षुः लोचनम् आकृष्य परिहार्यं । तदस्मि
मुखम् चाण्डाल सुतासम्मुखम् । आसीत् अमूत् । यथा ताल-
शब्देन घाय गजाकर्षणम् तथा वेणुलता घातेन नृपचक्षुः
समाकर्षः ।

7. And having seen or looked at him, she, while yet standing at a distance, having taken up a bamboo stick that was shattered at the end, with (or in) her hand, that was delicate like the petal of a red lotus, and the jewelled bracelets on which were (thereby) set in motion, repeatedly (lit 'more than once') struck the floor or pavement of the assembly-hall, with the object of arousing (i. e., with a view to attracting the attention of) the king. As a result of which (incident), the whole of that group or assemblage of (feudatory) kings or princes, having, all of a sudden, had their

faces turned or attracted by that sound of the bamboo stick, like a herd of wild elephants (having their attention drawn or attracted) by the sound of a musical instrument or the falling of a *Tala* tree, had after having withdrawn their eyes from the side (lit-'face') of the king, their faces at once turned towards her.

अवनिपतिस्तु दरादालाकयत्वाभयात् मतीह्वया
निर्विद्यमानां तां वरुणपरिणामपाण्डुरशिरसा रक्तराजीवक्ष-
णापाङ्गनानवरतकृतन्यायामतया यौवनापगमेप्यशिशिलशरीर-
संधिना सत्यपि मातङ्गत्वेनातिवृत्तसांकुतिनानुर्यूहीतायवपेण
धवलवाससा पुरुषेणाधिष्ठितपुरोभागामुकुलकिलकाकपक्षधा-
रेणा कनकशलाकानिर्मितमप्यन्तर्गतशुकमभाड्यामायमान-
रक्तमयमिव पञ्जरमुद्गता चाण्डालदारकणानुगम्यमानामु-
रुय्यूहीतामृतापहरणकृतकपल्पदुविलासिनीवपस्य इयममतया
मगवतो हरेरिवानुकुर्वती संचारिणीमिवेन्द्रनीलमणिपुत्रि-
कामागुल्फावलम्बिना नीलकञ्चुकेनावच्छन्नशरीरामुपरि
रक्तांशुररचितावगुण्ठनां नीलोत्पलस्थलीमिव निपतितसंध्या-
तपामेरुकणावसक्तदन्तपत्रमभाधवलितरूपोलमण्डलामुचदिन्दु-
किरणच्युरितमुखीमिव विभावरीमारुपिलगोरोचनारचितति-
लकृतृतीयलोचनामीशानरचितानुरचितकिरातवेषामिव भवा-
नीमगःस्थलनिवाससंक्रान्तनारायणदेहप्रभाड्यामलितामिव श्रि-

थं कुपितहरदुताशनदह्यमानमदनधूममलिनोक्तामिव रतिमुन्म-
 दहलिहलापरुर्पणभयप्रपलायितामिव यमुनामतिवहलपिण्डा-
 लक्तकरसरांगपल्लवितपादपङ्कजामचिरमृदितमहिपासुररुधिरर-
 क्तचरणामिव कात्यायनीमालोहिताङ्गुलिप्रभापाटलितनखमयू-
 खामतिरुठिनमणिकुट्टिमस्पर्शमसहमानां क्षितितले पल्लवभङ्गा-
 निव निधाय संचरन्तीमापिञ्जरेणोत्सर्पिणा नूपुरमणीनां
 प्रभाजालेन रञ्जितशरीरतया पावकेनेव भगवता रूप एव
 पक्षपातिना प्रजापतिमप्रमाणीकुर्वता जातिसशोधनार्थमालिङ्गि-
 तदेहामनङ्गवारणशिरोनक्षत्रमालायमानेन रोमराजिलतालवा-
 लकेन मेखलादान्ना परिगतजघनस्थलामतिस्थूलमुक्ताफल-
 घटितेन शुचिना हारेण गङ्गास्रोतसेव कालिन्दीशङ्कया कृत-
 कण्ठग्रहां शरदमिव विकसितपुण्डरीकलोचनां प्रावृषमिव
 घनकेशजालां मलयमेखलामिव चन्दनपल्लवावतंसां नक्षत्र-
 मालामिव चित्रश्रवणाभरणभूषितां श्रियमिव हस्तस्थितकम-
 लशोभां मूर्छामिव मनोहारिणीमरण्यभूमिमिवाक्षतरूपसंपन्नां
 दिव्ययोषितमिवाकुलीनां निद्रामिव लोचनग्राहिणीमरण्यकम-
 लिनोमिव मातङ्गकुलदूषिताममूर्तामिव स्पर्शवर्जितामालेख्य-
 गतामिव दर्शनमात्रफलां मधुमासकुसुमसमृद्धिमिव विजाति
 मनङ्गकुसुम चाप लेखामिव मुष्टिग्राह्यमध्यां यक्षाधिपलक्ष्मीमिवा-
 लकोद्भासिनीमचिरोपरूढयौवनामतिशयरूपाकृतिमनिमपलो-
 चनो ददर्श ।

८—अथनिपिस्तु शृङ्गकस्तु । दूरा दालोक्य विप्रकृष्टात् पश्य ।
 इत्यभिधाय इत्युक्ता । प्रतीहार्या द्वारपालिकया । निर्दिश्यमा-
 नाम बोध्यमानाम् । ताम् चाण्डाल कन्यकाम् । अनिमेष लोचनः
 निमेषोन्मेषरहित नयनः सन् । ददर्शेत्यन्वयः । वयः परिणाम
 शुभ् शिरसा आयुराधिक्य धवलमस्तकेन । वयसः परिणामेन
 शुभ् शिरोयस्यतेन । रक्तराजीव नेत्राणाङ्गेन लोहित कमल
 लोचन प्रान्तेन । रक्तं यद्राजीवं तद्वन्नेत्राणाङ्गी यस्य तेन । अत-
 यरत हन व्यायामतया निरन्तर विहित परिश्रमतया । अनवरतं
 कृतोन्वयायामो येन तस्य माघ स्तत्तातया । यौवना पगमेऽपि
 तादृशं निवृत्तायपि । यौवनस्यापगमस्तस्मिन् । युने भाषो
 यौवनम् हायनान्त युषाश्म्योऽण् इत्यण् । अशिथिल शरीर
 सन्धिना दृढ वेह धन्धेन । अशिथिलाः शरीरस्य सन्धयोयस्य
 तेन । मातङ्गन्धे चाण्डालत्वे । सत्यपि भवत्यपि । नाति नृशंसा
 कृतिना अभीषणाकारेण । नाति नृशंसा आकृतिर्यस्य तेन ।
 अनुगृहीताय्यं घेपेण स्वीकृत सभ्य परिधानेन । अनुगृहीत
 आर्ययेयोयेन तेन । शुभ्यासला धवल वस्त्रेण । शुभाणि
 वासांसि यस्य तेन । पुरेपेण पुंसा । अधिष्ठित पुरोभागाम्
 आधिताप्र प्रदेशाम् अधिष्ठितः पुरोभागोयस्या स्नाम् आकुला-
 कुल काकपक्षधारिणा सर्वतोलुलित शिबण्डवता । आकुला
 दाकुलश्चासौ काकपक्ष स्तं धरतीति तेन । कनकशंलाका
 निर्मितमपि सुवर्णेयीका रचित मपि । अन्तर्गतशुकप्रमा
 श्यामायमानम् मध्यस्य कीर कान्तिकृष्णितम् । अन्तर्गतायः शुक
 स्तस्य प्रमयाश्यामायमानस्तम् । मरकतमयमिध नीलमणि
 निर्मितमिध । पञ्जरम् पक्षियन्धनम् उद्ग्रहता धारयता । चाण्डाल
 दारकेण मातङ्गकुमारेण । अनुगम्यमानाम् अनुस्त्रियमाणाम् ।
 असुरगृहीतामृताहरणकृतकपटपट्टविलासिनोयेयस्य दान-
 चायत्त सुधापहृति विहितकैतव कुशलवरवर्णिन्याकारस्य ।

असुरैर्गहीतं य दमृतं तस्यापहरणेकृतं यत् कपटं तत्रपटुर्विला-
 सिन्या वेपोयस्य तस्येति तथोक्तस्य । भगवतो नारायणस्य ।
 हरेः विष्णोः । श्यामतयानीलिम्ना । अनुकुर्वतीम् अनुकुर्वाणाम्
 सञ्चारिणीम् गमनशीलाम् । सञ्चारितुं शीलमस्यास्नाम् । इन्द्र-
 नीलमणिपुत्रिकाम् इन्द्रमणि पञ्चालिकाम् इव । इन्द्रनीलमणीनां
 पुत्रिकाताम् । गुल्फावलम्बि नील कञ्चुकेन आघुटिक लम्बमान
 हरित धारयाणेन । कञ्चुको धारयाणोऽस्त्री-इत्यमरः । गुल्फा-
 वलम्बोयोनीलः कञ्चुकस्तेन । आच्छन्नशरीराम् आवृतदेहाम् ।
 उपरि रक्तांशुक रचितायगुण्ठनाम् उपरिपल्लोहित वासो
 निर्मित मुखाच्छादनाम् । रक्तांशुकेन रचित मयगुण्ठनं यया-
 ताम् । निपतित सन्ध्यातपाम् उपरि प्राप्त सार्यकालिक धर्मांम् ।
 निपतितः सन्ध्यातपो यस्यान्ताम् । नीलोत्पलस्थलीम् इन्दीवरा-
 कृत्रिमभूमिमिव । स्थलशब्दात्-ज्ञानपदेति-सूत्रात् अकृत्रिम
 भूमावर्धेङ्गीप् । एक कर्णायसक्त दन्तपत्रप्रभा धवलित कपोल
 मण्डलाम् एक श्रोत्रलग्न कर्णभूषण विशेषकान्ति शुभ्रमण्ड
 प्रदेशाम् । एकस्मिन् कर्णेऽयसक्तं यदन्तपत्रतस्यप्रभया धवलितं
 कपोल मण्डलंयस्यास्नाम् । उद्यदिन्दुकिरणच्छुरितमुखीम्
 उद्यमान रजनीपति रश्मिसम्बद्ध प्रारम्भाम् ।
 विभादरीम् निशाम् । आकपिलगोरोचनारचिततृतीयलोचनाम्
 ईषत् पोतरक्त गोपित्त निर्मित पुण्ड्रक तृतीयनेत्राम् । आक-
 पिला या गोरोचना तथा रचितं यत् तिलकन्तदेव तृतीयलोचनं
 यस्यास्नाम् । ईशान रचितानुरचित किरातवेपाम् शिष्य विहितानु-
 विहित व्याधनपथ्याम् । ईशानेन रचितस्न मनुरचितः किरा-
 तस्यवेपो ययाताम् । भवानीम् गौरी मिथ । इन्द्रवरुणभवेति भव-
 शब्दात् आनुगागमेङ्गीप् भवानी । पुरा किलाञ्जुने पाशुपतास्त्र
 लाभाय तपश्चरति घराहूरूपधारिण मर्जुनं हन्तु कामं प्रयान्त
 मर्जनमभि मुकदानर्थं द्रष्टा कृत किरातवेपः पिनाकीतं हन्त

ममिगतवान् तमनुकुर्वाणा विहित व्याधयेषा भवान्यपि
तमनुगतवती इति महाभारतीया कथा । उर स्थलनिधास
संकान्तनारायणदेहप्रभाश्यामलिताम् यत्नः स्थल निवसन
प्रतिविम्बित हरि शरीर कान्तिनीलाम् । उरः स्थल निवासेन
सक्रातां यो नारायण देह स्तस्य प्रमातया श्यामलिताम् । श्रियम्
लक्ष्मीमिष । कुपित हरहुताशन दह्यमान मदन धूममलिनीकृताम्
क्रुद्धपशुपति ज्वलन ज्वल्यमान मन्मथ धूम मलीमसाम् । कुपितो
यो हरस्तस्य हुताशनेन दह्यमानो यो मदनस्तस्य धूमेन मलिनी-
कृताम् । रनिमिष मदनवनितामिष । तपस्यतः शिष्यस्यतपः
खण्डयितुं देव प्रहितस्यमदनस्य विनाश कुपितेन शिवेन
तृतीयलोचन वह्निपुञ्जेन विहितः ; तदनुश्याकीर्णं शोकाकुला
कामयधू विललापेति पौराणिकी वार्ता । उन्मदहलिहला-
कषणभयपलायिताम् प्रमत्तयलमद्र लाङ्गलावृष्टि भीति
प्रनष्टाम् । कालिन्दीम् यमुनाम् । कलिन्दस्यापत्यं स्त्रीतिका-
लिन्दी । अतिषहलपिण्डालक्तकरसरगपङ्कवितपादपङ्कजाम् अति
सान्द्रपिण्डीभूत थायकद्रव रक्तिम जातपत्र चरणकमलाम् ।
अतिषहलो यः पिण्डालकः तस्य रसस्ययो रागस्तेन पल्ल
यितं पादपङ्कजं यस्यास्ताम् । अचिर मृदित महिषासुर रुधिर
रक्तचरणम् तत्काल क्षादित महिषासुर रक्तलोहित पदाम् ।
अचिर मृदितो या महिषासुर स्तस्य रुधिरेण रक्ती चरणी-
यन्यास्ताम् । कात्मायनीम् भवानीमिष । आलोहिता
ङ्गुलि प्रभाषाटलित नय मयूगाम् आरक्तकर शाखा कान्ति-
श्रेतरक्ती भूत पुनर्मथ दोधितिम् । आलोहिताना मङ्गुलीनां
प्रमयापाटलिता नवमयूगायस्यास्ताम् । नगाना मारुण्यात्
स्यन्त्य पाटलत्वेऽपि तथा मिथीमाय एव पाटलताऽत्र बोध्या ।
अति कठिन मणि बुद्धिमस्पर्शम् अतिशय रत्नगञ्जिन यद्-
भूमिरुदुरणम् । अति कठिनो यो मणिकुट्टिम स्तस्य स्पर्श-

स्तम् । असहमानाम् अक्षममाणाम् । (अतएव चरणयोः
 पल्लवितत्त्व धर्षणम्) । क्षितितले भूतले । पल्लवभङ्गान् पत्र-
 खण्डान् । पल्लवानां खण्डास्तान् । निधाय स्थापयित्वा ।
 संचरन्तीम् चलन्तीमिव । आपिञ्जरेण ईषत्पीतरक्तेन । पीतरक्त-
 स्तुपिञ्जरः इति चिन्तामणिः । उत्सर्पिणा सर्वतः प्रसारिणा ।
 नूपुर मणीनां मञ्जीर रत्नानाम् नूपुराणां मणय स्तेषाम् ।
 प्रभाजालेन कान्तिपुञ्जेन । प्रभाणां जालन्तेन । रञ्जित शरीरे-
 तथा अनुरञ्जित देहतया । रञ्जितंशरीरंयस्यास्तस्या भाव
 स्तच्चातया । रूपएव पक्षपातिना सौन्दर्य एव साप्रद्वेण । प्रजा-
 पतिम् अप्रमाणीकुर्वता, विधातारं प्रमाणतयाऽनङ्गीकृतवता ।
 ईदृशं रमणीय रूपवत्या अस्या उपभोग योग्यजातौ जन्मकुतो
 न कृत मिति भावः । भगवता माहात्म्ययता । पायकेन घट्टिना ।
 जाति संशोधनार्थम् घ्राण्डालस्थ जातिनिवृत्तये । स्पृश्यत्व
 सम्पादनार्थम् । यतोऽग्नौ सर्वं मपि अशुचि वस्तु विशुध्य-
 तीति भावः । आलङ्कित देहमिव आश्लिष्ट शरीरमिव ।
 अनङ्गधारण शिरोनक्षत्र मालायमानेन मदनगजमस्तक सप्त
 विंशति संख्यक मौक्तिक माल्ययदाचरता । अनङ्गस्य धारण-
 स्तस्य शिरसि नक्षत्राणामिव मालातद्व दाचरता । आचारार्थं
 फण्डम् । ततः कर्त्तृस्थानम् । सप्तविंशति मुक्ताभिर्निमित्ते द्वार-
 भेदे नक्षत्रमाला । रोमराजि लतालवालकेन नाम्ने रुद्धगामिन्या
 लोमपङ्क्त्यालतायाः स्थल्पजलाधार स्वरूपेण । रोमराजि रेव
 लतातस्या आलवालकस्तेन । रसनादाग्नामेखला गुणेन ।
 परिगत जघनाम् परियेष्टि कटि पुरोभागाम् । कट्याः क्लीबे
 तु जघनंपुरः—इत्यमरः । परिगतजघनंयस्या स्नाम् । अति
 स्थूल मुक्ताफल घटितेन स्थविष्ठ मौक्तिक निष्पादितेन । अति
 स्थूलं मुक्ताफलैर्घटितस्तेन । शुचिनापिशदेन । द्वारेण चतुः
 पटितेन । चतुःपटितो द्वारः—इत्यमरः । कालिन्दीशद्वया

यमुनाममेण । कालिन्ध्याः शङ्कातया । गङ्गास्रोतसा जान्हवी
 प्रवाहेणेय । गङ्गायाः स्रोत तेन । कृन् कण्ठग्रहाम् आश्लिष्ट
 गताम् । चाण्डाल कन्याया असितवर्णत्वात् यमुना साम्यम् ।
 विकसित पुण्डरीक लोचनाम् प्रफुल्लपङ्कजनेत्राम् । विकसितानि
 पुण्डरीकाणि तद्वत्लोचनेयस्या स्नाम् शरत्पक्षे विकसितानि पुण्ड-
 रीकाणि पद्मलोचनानि यस्यास्ताम् । शरदमिष घनात्ययेलेमिष ।
 घनकेशजालाम् सान्द्रकचसमूहाम् । प्राट्टपक्षे मेघकचसमूहाम् ।
 घनानां केशानां जालानियस्यास्ताम् पक्षे घनापयकेशास्तेषां
 जालानि यस्यास्ताम् । प्राट्टपक्षे पयविलामिष । चन्द्रनल्लया-
 वर्तताम् पाटोरपल्लाशभूषणम् । चन्द्रनस्य पल्लवाना मयलम्बो
 यस्यास्ताम् पक्षे चन्द्रनस्य पल्लवा एव अयतंसो यस्या स्ताम् ।
 मलय मेघलामिष मलयाचल मध्यभाग भूमिमिष चित्र धयणा-
 भरण भूषिताम् विविध श्रोत्रालङ्कारा लङ्कुनाम् पक्षे चित्रा
 धयण नामक नक्षत्र भूषण भूषिताम् । चित्राणि श्रयणे आभर-
 णानि तैः भूषिता ताम् पक्षे चित्रा धयण नाम के नक्षत्रे पया-
 भरण तन भूषिताताम् । नक्षत्र मालामिष तारका राशि मिष
 नक्षत्राणां मालाताम् । । स्थित कमलशोभाम् करगत सरोज
 कान्तिम् । हस्ते स्थिता कमलस्य शोभा यस्यास्ताम् । धीपक्षे
 हस्ते स्थित यत्कमलं तेन शोभायम्यास्ताम् । धियमिष पद्मा
 मिष । मनो दाहिणीम् मनोहरा कृतिम् पक्षे नष्ट चेतन स्वरूप
 तया मानसहारिकाम् । मनोहर्तु शीलमस्यास्ताम् मूर्च्छामि
 मोहायम्याम् रुसम्पन्नाम् सौन्दर्यवतीम् अन्यत्र पशु विशेष
 सद्गताम् । रूप तु श्लोक शब्दयोः । पशां वाकार सौन्दर्यं च—
 इत्यनशर्चः । रूपेण सम्पन्ना पक्षे रूपैः सम्पन्नाताम् । अरण्य
 भूमिमिष घनम्वलीमिष । अशुलीनाम् दुष्कुलोत्पन्नाम् । पक्षे
 पृथिव्या मन्थिताम् । कुलेजाते त्रिजुलीना सा न मयती त्य-
 जुलीना । अन्यत्रकी लीनेति कुलीना न सा ताम् गोत्रादुः पृथिवी

पृथ्वी—इत्यमरः । लोचनं ग्राहिणीम् नेशाकर्षिणीम् । पक्षे सनि-
 मेपोन्मेषे नेश ग्राहिणीम् । निद्रामिव स्वापावस्थामिव । मातङ्ग-
 कुलं दूषिणाम् चाण्डालवंशं मलिनाम् अन्यत्रगजवृन्दोपमर्दि-
 तां मातङ्गस्य कुलेन दूषिताम् पक्षे मातङ्गानां कुलैर्दूषिताम् ।
 अरण्यं कमलिनीम् वनसरोजिनीमिव । स्पर्शं वर्जिताम् अस्पृ-
 श्याम् । पक्षान्तरे स्पर्शं गुणं रहिताम् । अमूर्त्ताम् इयत्तां
 घञ्छिन्नं परिमाणं रहितां बुद्धिमिव । दर्शनमात्रं फलाम् भव-
 लोभनैकं प्रयेज्जनां दर्शनं मात्रं फलयस्यास्ताम् चाण्डालत्वात्
 नतूपभोगयोग्या मिति तात्पर्यम् आलेख्यगताम् चित्रगतं
 पुत्रिकामिव । आलेख्यं गताताम् । द्वितीया धितेत्यादिना
 समासः । अजातिम् ब्राह्मणत्वादि जातिं वर्जिताम् पक्षे मातङ्गी
 रहिताम् मधुमासं कुसुमं समृद्धिम् चैत्रं पुष्पं सम्पदमिव ।
 मधुमासं वा कुसुमस्य समृद्धिस्ताम् । न स्याज्जाती वसन्तो—
 इति कविसमयं प्रसिद्धेः । मुष्टिग्राह्यं मध्याम् कशोवरीम् पक्षे
 मुष्टिमेयं मध्यमागाम् । मुष्टिना ग्राह्यो मध्योयस्यास्ताम् । अनङ्ग-
 कुसुमचापलेखामिव कन्दर्पपुष्पघनं रेखामिव । अनङ्गस्य यः
 कुसुमचापस्तस्य लेखाताम् । अलकोद्भासिनीम् चूर्णं कुन्तलं
 शोभिनीम् पक्षे अलकापुरी भूषिताम् । अलकैः पक्षे अलकया
 उद्भासितुं शीलं यस्यास्ताम् । यक्षाधिपलक्ष्मीम् कुबेरधियमिव ।
 अचिरोपरुद्धयौयनाम् त्वरितप्राप्तं ताडयाम् । अचिरमुपरुद्धं
 यौधनं यस्यास्ताम् । अतिशयं रूपाकृतिर्यस्यास्ताम् । चाण्डाल-
 दुहितरम् । अनिमेषं लोचनः सन् । शूद्रको ददर्श दृष्टवान् ।

8. The king (lit. the 'lord of the earth'), on his part (or however), looked with unwinking eyes at her, who was being pointed out (to him) by the portress or the female door-keeper, after having said this (to her), 'Address your words of salutation (lit.

‘see’, &c., express your greetings) from a distance’, who was being preceded (&c., led or escorted by being ‘placed in front of her’) by a man, whose head was grey on account of his old or advanced age (lit, ‘maturity of age’, &c., whose head had turned grey or hoary as a result of his ripe age,) the corners of whose eyes were (red) like a red lotus flower, the joints of whose body had not become loose (&c., were still firm) even though his youth had departed (&c., in spite of the decline or passing away of his youth), on account of the fact that he constantly or incessantly took physical exercise, whose external appearance was not very harsh or cruel looking, although he was a ‘*Chandala*’ or outcast (lit, in spite of the ‘existence of the state of his *Chandala* hood’), who had adopted the dress of (&c., was dressed like) a respectable person, and was putting on a white garment, and who (&c., the *Chandala* girl) was being followed by, a *Chandala* lad, who (&c., the lad) had locks of hair that were moving or hanging very irregularly (about the sides of his head), and who was carrying a cage, which, though made of bars of gold, yet appeared or looked as if it were made of emeralds (which are precious stones of a green colour), owing to the fact that it was made to present a darkish (or greenish) appearance (&c., was rendered darkish) on account of the splendour or lustre of the (green coloured) parrot that was confined inside it,—who (&c. the *Chandala* girl), on account of her dark features or colour (lit

‘darkness’), seemed to imitate the Venerable or Illustrious Vishnu, as it were, who had fraudulently assumed the clever form or guise of a beautiful lady at the time (or on the occasion) of snatching away the nectar seized or carried off by the demons, who (being of a dark complexion) looked as if she were a walking or moving doll of sapphire who had her body covered with a blue garment, that reached or hung down up to her knees or ankles, who, in the upper part whereof (lit ‘over which’ blue garment), was putting on a veil made of red silk, and (as such) looked as if she were a bed of blue lotuses covered over with or enveloped in (lit ‘over which had fallen’) the evening sunshine (lit the ‘evening heat of the sun’, which is of a reddish colour), who had her rounded cheeks or the region of her temples rendered white with the bright splendour or lustre of the ear-ornament made of ivory (lit ‘ivory leaf’) attached to (lit ‘clung to’, i.e., hanging from) one of her ears, and (as such) looked like a night, as it were, having its face (i.e., the earlier or opening part of it) spread over with the rays of the rising moon, who was like *Bhavani* or *Parvati* (the Consort of Shiva), as it were, having assumed or put on the form (i.e. the guise or dress) of a *Kirāta* woman (i.e., one belonging to a mountaineer or wild hunting class of people) following or in imitation of (that put on by) her Lord (the god Shiva), and having her third eye constituted, as it is, by the round sacred sectarian mark, made with

the pigment of a slightly tawny colour, on her forehead, who (with her dark complexion) was like *Shri* or *Lakshmi* (the fair looking goddess of wealth or prosperity) as it were having been rendered dark by the (reflected) lustre of the (dark) body of *Narayana* or *Vishnu*, transmitted (lit clinging or remaining attached) to her (own body) on account of her reclining (lit 'dwelling or residing') on His bosom or chest, who was like *Ruti* (the fair looking wife of Cupid, the god of love), as it were, having been darkened by the smoke arising out of (the body of) Cupid in the process of being burnt by the fire (proceeding or issuing from the third eye) of the angry *Shiva*, who (with her dark complexion—to be understood throughout these comparisons) was like the river *Jamuna* as it were, having been made to run or flee away (lit 'put to precipitate flight') on account of the fear of being drawn in by the plough of the intoxicated *Balarama* (lit 'one possessed of a plough', the wielder of the plough, the weapon peculiar to him and with which he is always represented as being armed), who, with her lotus like feet appearing (reddish) like fresh tender leaves, on account of the colour or very thick dye of a ball of lac painted on them, was like (the goddess) *Katyayini* or *Durga*, as it were, having her feet rendered red with the blood of the demon *Wahishasura* (lit 'Buffalo demon') recently killed or crushed (under her feet), who, with the rays of light emanating from the (nails) (of her toes),

having been rendered red with the lustre or splendour of her somewhat or slightly red toes, appeared to be walking on the floor or ground (lit the 'surface of the earth') after having strewn it over with pieces of tender leaves, as it were, being (so delicate and hence) unable to endure the touch of the pavement made up of very hard jewels or precious stones [The idea intended to be conveyed is simply this —The pavement was made of very hard jewels which she, being so delicate, was unable to bear to tread upon, the poet therefore, with the aid of his rich fancy, has provided that pavement with pieces of fresh tender leaves (which are of a reddish colour) strewn over it, in the shape of the bright rays of light proceeding from the nails of her slightly red toes, as it were, the poet, in his imagination, regards the rays of light from the nails of her toes, as being nothing but fresh foliage scattered over the floor, in order to make it soft for her to walk upon], who, on account of the fact of her body being coloured by the excessive (lit 'a heap of') lustre of the jewels of her anklets, which (lustre) was of a somewhat yellowish red colour, and had spread all over it (i.e., the body), seemed as if she had had her body embraced, with a view to purify or remove the stain of her (low untouchable) caste, by the illustrious or venerable (god of) fire, who had a partiality for beauty alone, and who (as such) was (thereby) setting at naught or disregarding the authority of *Praja Pati* or the Creator (in the shape of the latter's injunction that a Chandala was

about the region of her navel, which in itself constitutes a sign of beauty, made her look exceedingly inviting, and the poet regards this as the 'crowning act' of her beauty inasmuch as it appeared, to his fanciful imagination, like a necklace of 27 pearls, worn on the 'head' of an elephant, which again was no other than 'Cupid', the god of love, himself]; who had her neck encircled or embraced (lit. 'grasped') by a pure necklace, made of very large (lit. 'gross') pearls, (and it seemed) as if it were (so encircled) by the stream of the Ganges, suspecting her (on account of her dark complexion) to be the river Jamuna [The plain sense is, that the girl was dark like the river Jamuna and the necklace of pearls round her neck, was pure like the Ganges, and so the poet seems to fancy that the necklace appeared there like the fair-looking stream of the Ganges clasping round her neck, as it were, suspecting her to be the (dark) Jamuna]; who, with her (large or expanded) eyes like fully blown lotuses, was like the autumn season (having fully blown lotuses for her eyes), as it were; who, with the dense or thick masses of hair (on her head), was like the rainy season (having clouds for her hair), as it were; who, with her car-ornaments made of sandal leaves, was like the sloping sides of the Malaya Mountain (having sandal foliage for its adornment), as it were; who, being adorned or decked with various or wonderful car-ornaments, was like a cluster or circle of stars [set off or adorned with the constellations

named *Chitra*, *Shravana* (and also probably *Bharni*, as implied in the word '*Eharana*' with a slight change in form)], as it were ; who, with the grace or beauty of a lotus (remaining—lit 'standing or located') on her hands, was like *Sri* or *Lakshmi*, the goddess of wealth or prosperity (looking beautiful with the lotus held in her hand), as it were , who (being highly charming or fascinating), captivated or stole away the (heart or) mind, and (as such) was like a swoon or fainting fit (which—likewise—takes away or deprives one of all mental consciousness), as it were ; who, being possessed of unimpaired or undiminished beauty, was like a forest or wild tract of land (which is—likewise—possessed of '*Aksha*' trees or full of wild beasts), as it were , who (being a *Chandala* girl) was not nobly or highly born, and (as such) was like a goddess or celestial damsel (who—likewise—never comes down or treads upon the earth), as it were [Here the pun is on the word '*अकुलीन*' which ordinarily means 'not nobly born' or 'not possessed of (good) birth or family', and applies as such directly to the *Chandala* girl , it, however, also means 'not touching or attached to the earth' (*अ* being negative, *कु* meaning 'the earth' and *लीन* being = 'attached'), and this indirectly and in the other sense applies to the *दिव्ययोषि*, i. e., a goddess or celestial nymph, who remains in heaven, and does not generally come down upon the earth. From the *Mahabharat* we learn, and the fact is also proverbially represented, that the feet of a god or goddess

never touch or tread upon the earth. It is to this circumstance that the poet is referring, by means of the aforesaid equivocal expression अकुलीन । Such equivocal expressions form a special feature of his work and style] ; who riveted or attracted (lit. 'took hold or possession of' or 'arrested') the eyes (on account of her charming beauty), and as such was like sleep (which—likewise—seizes or takes hold of 'the eyes, i. e., closes or shuts them up), as it were ; who, being tainted with (the stain or blot of being born or birth in) a Matanga or Chandala family, was like a forest lake of lotuses (being crushed, injured or spoiled, by a herd of elephants), as it were ; whose touch was prohibited like that of something formless, as it were (She was untouchable, and the poet in his fancy, attributes her untouchability not apparently so much to her low birth, as to her being something above or superior to a tangible human form) ; who could simply be seen (from a distance, lit. 'who had—the display of—her sight or view alone as the fruit or ultimate fulfilment of one's object'), as if she were but existing in a painting or picture (i. e., like one committed to a painting, she could only be looked at from a distance, but would not, on account of her being a Chandala girl, be touched or embraced by any one) ; who (though possessed of abundant beauty) was devoid of (good) birth or (high) caste, and (as such) was like the plenitude or superabundance (i. e., plenteousness, fulness or repletion) of flowers in the month of

'*Chaitra*' (in the spring season, which, though full of other flowers, is yet without the '*Jati*' or jasmine flowers), as it were, whose waist (was so thin or slender that it) could be (easily) held or grasped in one's fist or closed hand, and (as such) was like the handle or line of the flowery bow of Cupid (the middle part of which is—likewise—held by the fist or closed hand), as it were, who looked splendid (lit. 'shining or brilliant,' i. e., splendid or beautiful) with (or on account of) the locks of hair on her head, and (as such) was like the royal fortune, or the goddess of wealth and prosperity, of the lord or king of the Yakshas, (presenting a highly graceful appearance on account of—her connection with the city of—'*Alakā*', the capital of the king of the Yakshas, i. e., of Kubera, the god of wealth), as it were; in whom youth had but recently set in (lit. "who had become 'youth ridden,' i. e., pervaded by youth, not long ago"), and (lastly) who was possessed of an excessively beautiful form or external appearance (the king saw her, as thus described, with unwinking eyes)

९[सिमुपजातस्मिन्मयस्य चाभून्मनसि महीपतेः । अटो
विधातुरस्थाने रूपनिष्पादनमयन्नः । तथा हि । यद्वि नामेय-
मात्मरूपोपहसिताशेषरूपसंपदुत्पादिता किमर्थमपगतस्पर्श-
संभोगमुखे कुरुं कुले जन्म । मन्ये च मातङ्गजातिस्पर्शदोष-
भयादस्मृगतेयमुत्पादिता प्रजापतिना । अन्यथा कथमियम-

क्लृप्ता लावण्ययस्य । न हि करतलस्पर्शकेशितानामवयवा-
 नामोदशी भवति कान्तिः । सर्वथा धिग्विधातारमसदृशसंयोग-
 कारिणमतिमनोहराकृतिरपि क्रूरजातितया येनेयमसुरश्रीरिव
 सततनिन्दितसुरता रमणीयाप्युद्वेजयति ।] इत्येवमादि चिन्त-
 यन्तमेव राजानमीपदवगलितकर्णपल्लवावतंसा प्रगल्भवानितेव
 कन्यका प्रणनाम । कृतप्रणामायां च तस्यां मणिकुट्टिमोप-
 दिष्टायां स पुरुषस्तं विहंगमादाय पञ्जरगतमेव किञ्चिदुपसृत्य
 राज्ञे न्यवेदयदब्रवीच्च । देव विदितसकलशास्त्रार्थो राजनीति-
 प्रयोगकुशलः पुराणेतिहासकयालापनिपुणो वेदिता गीत-
 श्रुतीनां काव्यनाटकाख्यायिकाख्यानकप्रभृतीनामपरिमितानां
 सुभाषितानामध्येता स्वयं च कर्ता परिहासालापपेशलो
 वीणावेणुमुरजप्रभृतीनां वाद्यविशेषाणामसमः श्रोता नृत्त-
 प्रयोगदर्शननिपुणश्चित्रकर्मणि प्रवीणो द्यूतव्यापारे प्रगल्भः
 प्रणयकलहकुपितकामिनीप्रसादनोपायचतुरो गजतुरगपुरुष-
 स्त्रीलक्षणाभिज्ञः सकलभूतलरत्नभूतोयं वैशम्पायनो नाम शुकः
 सर्वरत्नानां चोदधिरिव देवो भाजनमिति कृत्वा नमादायास्म-
 त्स्वामिदुहिता देवपादमूलमायाता । तदयमात्मीयः क्रियताम्
 इत्युक्त्वा नरपतेः पुरो निधाय पञ्जरमसावपससार ।

—जात विस्मयस्य सांश्चर्य्यस्य । जातो विस्मयोयस्य
 तस्य । महीपतेः शूद्रकभूपतेः । मनसिमानसे अभूत् इत्थ
 मासीत् । अहो ! अहह ! विधातुः ब्रह्मणः । सौन्दर्यं निष्पादन
 प्रयत्नः अद्भुतरूप-निर्माण परिश्रमः । अस्थाने अयोग्यः ।

तथाहि तदेव दर्शयति । यदिचेत् । नामश्रये । इयम् चारुहाल
 दारिका । आन्मरूपोपहसिताशेरूपसम्पत्—स्थायसीन्दर्य
 तिरस्कृतसकलरमणीयतासम्पत्तिः । आत्मनो रूपेण उपह-
 सिताऽशेषाणां रूपाणां सम्पद्यया सा । उत्पादिता—निर्मिता ।
 तद्विक्रियम्—तदा किमिति । अपगतस्पर्शमभोगसुखे—
 दूरीभूता लिङ्गनसङ्गमानन्दे । कुले वंशे । जन्म-उत्पत्ति । कृतम्-
 विहितम् । मातङ्गजाति स्पर्शदोषमयात्—चारुहालप्लेपदूषण-
 भीतेः । अस्पृशना—स्पर्शमकुर्वता, प्रजापतिना-चतुराननेन ।
 इयम्-पया उत्पादिता-जनिता इत्यहम्मन्ये-जानामि । अनेनास्या
 सपाङ्गेषु समानाकारता व्यज्यने अन्यस्त्रास्त्रेषु निम्नोन्नतता
 स्यात् ॥ अन्यथा-पूर्वोक्तवैपरीत्ये । लायणस्य-वचिरतायाः ।
 इयम् अकिलशृङ्गा-कोमलता । कथम् कस्माद् भवेत् । कर-
 तलस्पर्शकलेशितानाम्—हस्ततलस्पर्शमर्दितानाम् करतलस्य
 स्पर्शेन कलेशितास्तेषाम् अध्ययनानाम्—कुचप्रभृत्यङ्गानाम् ।
 ईदृशी-पतादृशी । कान्तिः—कमनीयता । नहि—ना । भवति-
 जायते । सर्वथा—मध्यप्रकारेण । असदृशसंयोगकारिणम्
 अनुचितसम्बन्धविधायिनम् । असदृशं संयोगं कर्तुंशीलमस्य
 तम् विधातारम्-ग्रहणम् । धिक् धिक् अतिधिकारः । यतः—
 येनेयम् मनाहराकृतस्पर्श—रमणीयापि । रमणीयापिमनो-
 हरापि । सतत निन्दितसुगता अनवरत गर्हितरमणा-पक्षे अनवर-
 तावधोरिनन्देयवृन्दा । सुष्ठुरतं सुरतम् । रमेर्मात्रिकः रतम्
 पक्षे सुगतां समूहः सुरता । समूहार्येतत् । असुरधोरिप
 दैत्यलक्ष्मीविध । क्रुज्जातितया-धातुककुलोत्पत्त्या । नृशसो
 धातुकः क्रुः इत्यमरः । उद्भवेज्जयति-मोहयति । इत्थं राशो
 मनसि धितक आसीदित्यर्थः । एयमादि-पृथविधया । चिन्त-
 यन्तम्—विमृशन्तम् राजानम् भूषितम् । ईषद्वयगलितकणपल्ल-
 याघतसा—अल्पमधःप्रसृतश्रवणदलशेखरा । ईषद्वयगलितः

कर्णेपल्लव पद्यावतंसोयस्या सा । अत्रावर्तसपदमेव श्रोत्रालंकार
 वाचकम् कर्णपदोपादानं सर्वदा तत्साभिध्यवोधाय यथा कटि-
 मेखला शब्दे कटिपदोपादानम्, तदुक्तं काव्य प्रकाशे सप्तमोह्लासे
 कर्णावर्तसादिपदं स्थितेष्वेतत्समर्थनम् इति । कन्यका—मातङ्ग
 सुता । प्रगल्भयनितेव—धृष्टयोपिदिध । प्रणनाम-प्रणतघती ।
 कृतप्रणामायाम् विहित नमस्कारायाम् कृतः प्रणामोयया
 तस्याम् । मणिकुट्टिमोपविष्टायाम्-रत्नमयवद्धभूमिस्थिता-
 याम् । मणिमयोयः कुट्टिमस्तत्रोपविष्टा तस्याम् । च । तस्याम्-
 चण्डालसुतायाम् । सः पुरुषः-पूर्वोक्तधवलयासा जनः तम्—
 तादृशम् । विहङ्गमम् खगमंशुकमंकीरम् । पञ्जरगतमेघ-पक्षि-
 रक्षणधनस्थितमेघ । आदाय-गृह्णात्वा । किञ्चिदुत्सृत्य-अल्प-
 समीपगन्धा । राक्षे-नृपाय । न्यवेद्यस् प्रदर्शितवान् ऋषवीञ्च-
 उयाच्चापि । देव-देवतासमान प्रभाव, विदित सकल शास्त्रार्थः-
 अवगतधर्माध्यात्मज्ञानग्रंथवाच्यः—विदितः सकलानां शास्त्राणा-
 मर्थो येन सः । राजनीतिप्रयोगकुशलः कामन्दकप्रभृतिकृतनयशिखा-
 दत्तः । राजनीतेः प्रयोगे कुशलः सः पुराणेतिहासकथालापनिपुणः
 पुराणग्रंथ पुरावृत्तवाचार्त्ताभाषणनिष्णातः । पुराणं चेतिहासश्च
 कथा च तेषामालापे निपुणः सः । सर्गश्च प्रतिसर्गश्च वंशो
 मन्वन्तराणि च वंशानुचरितवेति पुराणं पञ्चलक्षणम् । गीत-
 श्रुतीनाम्-गानद्वाविंशतिथयणविशेषाणाम् । गीतं च श्रुतयश्च
 तासाम् । रूपं स्वरास्त्रयो ग्रामाः मूर्च्छाश्चैकोन विंशतिः । ताना
 एकोन पञ्चाशत् द्वयधिका विंशतिः श्रुतिः । वेदिता-ज्ञाता ।
 काव्यनाटकारव्यायिकाव्यानकप्रभृतीनाम् । कविताप्रेक्षणकथया
 राजवृत्तादीनाम् । अपरिमितानाम्—असंख्यकानाम् । सुभा-
 पितानाम्-शृङ्गारादिवाचकवचसाम् । अध्येता पाठकः । स्वयं
 च आत्मना च । कर्त्ता-निर्माता । परिहासालापपेशलः—नर्म-
 वाक्य व्याहरण विदग्धः । घाणावेणुमुरजादीनाम्विःश्रीघंशी-

मृदङ्गप्रभृतीनाम् धीणा च येषुश्च मुरजश्च^१ तेषां समाहारः
 धीणायेषुमुरजम् आदि येषान्नेषाम् । द्वन्द्वश्च प्राणितूय्यसेना-
 ज्ञानाम् इति एकवद्भाषः । असमः-असाधारणः श्रोता-आकर्ण-
 यिता । नृत्तप्रयोगदर्शननिपुणः—ताललयाश्रितनृत्यावलोकन
 कुशलः । चित्रकर्मणि-आलेख्य-क्रियायाम् । प्रवीणः-पटुः । घृत-
 व्यापारे-दुरोदरव्यवहारे । प्रगल्भः प्रतिमान्वितः । प्रणयकलह-
 कुपितकामिनीप्रसादनोपायचतुरः । स्नेहविधाद्वृद्धकान्ता-
 सान्त्वनप्रतीकारनदीपणः । प्रणयेन यः कलहः तेन कुपितायाः
 कामिन्याः प्रसादने य उपायः तस्मिन् चतुरः स । गजतुरग
 पुरुषलीलक्षणाभिज्ञ हस्त्यश्चनरनारी चिह्नविज्ञः । सरलभूतल-
 रत्नभूतः-निखिलभूमिफलमणिरूपः । वैशम्पायनः-तन्नामा ।
 अयं शुक्रः । उदधिरिच-सागर इव । देवः स्वामी । सर्वरत्ना-
 नाम्-निखिलश्रेष्ठवस्तूनाम् । भाजनम्-पात्रम् । इति कृत्वा-
 इतिमत्त्वा । अस्मत्स्वामिदुहिता अस्मदीयनृपनन्दिनी । एन-
 मादाय-शुक्रं गृहीत्वा । देवपादमूलम्-भवच्चरण सविधे ।
 आयाता-आगता । तत्-तस्मात् । अपम्-एषः आत्मीयः स्व-
 कीयः । मियताम् । इत्युक्ता । पथमभिधाय अस्ती पुरुषः । नरपतेः
 नरेन्द्रस्य । पुरोऽग्रे पत्नरम् पक्षियन्धनम् निधाय संस्थाप्य
 अपसत्तार अपस्तुनवानिति ।

9. And this (namely, the following idea) occurred to the mind of the king, who was struck with wonder (lit. 'one having wonder fully produced or aroused in him') : 'Oh ! The attempt on the part of the creator in creating beauty in (such) an improper place or situation (i. e., how purely out of place has been the effort of the creator in creating such marvellous beauty) ! For if, indeed or verily, this (lady),

who has had the entire (lit "that without any remainder") fulness or perfection (lit plenitude or abundance, the entire wealth) of beauty laughed at (as it were),¹ by her own (superior) charms, was at all created, why was she given birth in a family, which rendered her devoid of the pleasures of touch and enjoyment (lit 'from which the pleasures of touch and enjoyment,' such as embracing etc., 'had departed'—s. #, if she was created or made so exquisitely beautiful, why should she have been given birth in a family in which nobody could have the pleasure of touching and enjoying her person)! I think, indeed, this (lady) was produced or created by Praja pati or Brahma, the creator, without touching her (lit by the 'untouching' Creator), on account of the fear of incurring the blame or sin of touching (a person belonging to) the Chandala caste (as it were) [This fancy merely indicates how perfectly unimpaired on all sides, her personal form was, for, whatever is touched by the hand, surely leaves some traces of the touch etc hence the author, in his fanciful anxiety, guards jealously against any such 'tangible' corruption of her perfectly formed figure, even though it be at the hands of the Creator himself, and he does so under the very appropriate pretext of her own untouchability], otherwise how could there be this naturalness (lit 'state of being unafflicted or unimpaired') of grace or loveliness (s. #, such perfection of beauty, in her)? For surely, such graceful

beauty is not (possible to exist or be found) in the limbs, which are impaired or spoiled by the touch of the palm of the hand (The meaning is simply this Her beauty is so perfect that it does not seem compatible with the fact of her various limbs having been created with the touch of the hand The expression, on the one hand, seems to have some reference to the beauty of the limbs of the body, such as the breasts etc., which are subject to enjoyment by the touch of the hand, and on the other, to the marring or spoiling effect necessarily produced by the touch of the palms of the hand in creating them) By all means lie upon the Creator, who has brought about the combination of (these) incongruities or dissimilar things (in her, namely, exquisite beauty on the one hand, and her birth in a low untouchable family on the other), since this (Chandala girl), though possessed of a very charming appearance, yet, on account of the fact of (her belonging to a) cruel or low caste, and inasmuch as sexual intercourse with her is always or for ever (to be held or regarded as being) censurable, causes or excites disgust (in one) like the royal glory or fortune of the demons, which, though charming, is yet (no less) disgusting, being always averse to or censoriously incompatible with the entire body or class of the gods' Now while the King was still engaged in thinking in this strain etc., the girl, whose ear ornament, consisting or made up of tender leaves, was slightly removed or fallen from its proper place

(due probably to her gesture in bowing), saluted him, like a bold lady of mature years as it were. And when she had (lit. 'on her having') made her obeisance or salutation, and taken her seat on the jewelled floor or pavement, that man (who had preceded or was escorting her as mentioned above), having taken up that bird (i. e., the parrot), while it was still confined in the cage, and having approached or gone nearer a little, offered or presented the same to the king and said "My Lord ! This is the parrot named Vaishampayana, who is (fully) acquainted with the meaning or subject matter of all the *Shastras* or the various sciences (such as religion, philosophy, grammar, logic etc.), who is an adept in the use or practical application of statecraft or the science of politics, who is extremely clever or well versed in narrating (or conversing about) the stories contained in the '*Puranas*' or the ancient sacred religious works or writings, and the '*Itihāsas*' or the accounts of the past events, who knows or is (fully) conversant with (lit. 'is a knower of') the songs and their (particular) musical tones or sounds (The *shrutis* are twenty two in number, and is a technical term in music, indicate a particular division of the octave, a quarter tone or interval etc., who has studied (lit. 'is a reader or student of') innumerable or an infinite number of (lit. 'unlimited', 'unmeasured') fine or eloquent speeches (i. e., books containing excellent and useful literature, lit. 'good sayings or speeches') such as poetry or poetic com-

positions, dramas or stage plays, elaborate stories with sections or chapters, and tales told in a simple and charming style or language etc (of other authors), and has himself composed (lit. 'is the author or maker of'—many of—) them who is skilful or an expert in witty or humorous (i.e., amusing or jocular) talk or conversation who is an unequalled or matchless critic or connoisseur (lit. 'a hearer or listener' 'a pupil'—hence, 'a critical hearer', the word implies 'one who is well versed in any subject especially one who knows well the details, technique or principles of a fine art, hence one competent to 'hear' or act as a critical judge of an art, or in a matter of taste) of the particular varieties of musical instruments, such as the Indian lute or guitar (which is a stringed instrument), reed or flute (i.e. fife or pipe, which is a wind or hollow instrument) and tambourine (which is a variety of instruments of the drum kind) etc, who is well skilled or dexterous in the practical demonstration as well as the appreciation (lit. 'seeing', i.e., 'in himself exhibiting, and reviewing or criticising the same in others) of (the art of) dancing, who is thoroughly skilled or proficient in the art of painting who is well advanced or mature in the art or business of gambling who is clever or skilful as regards the (proper) expedients (i.e. the means or stratagems) to be applied or resorted to in reconciling or appeasing ladies (lit. 'a loving or affectionate woman'), offended or provoked to anger in a love

quarrel or an amorous dispute, who is well-versed in, or knows all about, the peculiar marks (*i. e.*, the lucky or unlucky characteristic signs) of elephants, horses, men and women, who is (as it were), a gem or jewel (*i. e.*, the best or most excellent thing in the whole world, or) throughout the surface of the whole earth, and (that or as) your majesty is, like the ocean as it were, the (sole) receptacle of all jewels or excellent things',—so thinking or with this thought in her mind, the daughter of my master, having brought or taken this (parrot with her), has come near to (lit. 'at the root of') your majesty's feet. Let it therefore be accepted (lit. 'made your own') by your majesty." Having said this, and placed the cage before the king, he withdrew (*i. e.*, retired, moved aside or went away).



१०—अपसृते च तस्मिन्स विहंगराजो राजाभिमुखो
भूत्वा समुन्नमय्य दक्षिणं चरणमतिस्पष्टवर्णस्वरसंस्कारया
गिरा कृतजयशब्दो राजानमुद्दिशयामिमां पपाठ ।

स्तनयुगमश्रुस्नातं समीपतरवर्ति हृदयश्रोत्राग्रेः ।

चरति विमुक्ताहारं व्रतमिव भयतो गिरुस्त्रीणाम् ॥

१०—तस्मिन् वृद्ध पुरुषे अपसृते दूरीभूते सः असी । विहङ्ग-
राजः वीरः विहङ्गानां राजेतिसः । राजाभिमुखो नरेन्द्रसम्मुखो-
भूत्वा पतित्या । दक्षिणम् अन्येतरम् चरणम् पादम् उन्नमय्य
ऊर्ध्वोत्थया । अतिस्पष्टवर्णम्यराणाम् संस्कारो यस्य

तया । गिराद्यावा । कृन्जयशब्दः इमाम् विधत्तमाणाम् । आर्याम्
तदाप्यं हृन्दः । राजानम् नृपम् शूद्रकम् उद्दिश्य । पपाठ
पठितवान् । स्तनयुगमश्रुत्वा तं समीपतरघर्तिं हृदयशोकाग्नेः
घरनिधिमुक्ताहारं, घृतमिष भयतेरिपुस्त्रीणामिति । अश्रु-
क्षातम् हृदयशोकाग्नेः समीपतरघर्तिं भयतः रिपु स्त्रीणाम्
स्तनयुगं विमुक्ताहारं घृतमिष चरति । इत्यन्वयः । अश्रुक्षातम्
पाशपाभिषिक्तम् हृदयशोकाग्नेः स्वकीयनायकं वियोगं जन्म-
मानसं दुःखघहेः । समीपतरघर्तिनिकटतरं स्थितम् । तत्र
भयतः । वैरि घनिष्ठानाम् रिपुस्त्रीणाम् स्तनयुगम् पुत्रयुग्मम् ।
विमुक्तोहारम् विगतं मौक्तिकाभरणम् । पक्षे त्यक्तेभोजनम् ।
घृतमिषं नियममिषं चरति सेषते ।

अन्योऽपि घृती आहारत्यक्ता स्नात्वा च घट्टिनिकटं
स्थितः स्तपश्चरितुं भवति ; एषम् रिपुपत्नी स्तनद्वयमपि
नयननीरकुलक्षानम् भस्मवियोगवद् द्विनिकटे स्थित्वा निय-
ममिषं पालयति । इति कथेराशयः । अर्थात् शूद्रकराज्यं शत्रु
रहितम् इति ध्येयते ।

स्तेनयोऽयुगतत् । अश्रुभिः क्षातं तत् । अतिशयेन समीपं
समीपतरन्तत्र घर्तते तत् । हृदयस्थशोकं एषः अग्निस्तस्य
विमुक्तः आहारो यस्मिन्निति व्रतपक्षे अन्यत्र विगता मुक्तानां
द्वारा वस्मोत् तत् । रिपूणां स्त्रियस्नासाम् । इत्यार्यां कार्यम् ।

10 And on his having departed or gone away, that noble bird [lit 'the king (or best) of birds'], having turned or addressed itself towards the king, raised or lifted up its right foot, and uttered its words of greeting (lit 'having uttered the word victory'—*viz*, victory be to your majesty!) in a speech, which was quite distinct or clear as regards its letters, accents or tone, and its refinement or grammatical purity,

read out or recited this (namely, the following) verse, having (its pointed) reference to the king, in the Arya metre :

'The couple of breasts of the wives (or widows) of your (vanquished) enemies, being (constantly) bathed in tears, and remaining nearer or in closer proximity to the fire of grief or sorrow (ever burning a-fresh) in their hearts (at the death of their beloved husbands), and being devoid or bereft of pearl-necklaces (thrown away in grievous bereavement), is observing a vow or undergoing a penance, as it were'. [The idea intended to be conveyed is simply this: A person who is undergoing a penance or observing a vow, takes to regular bathing, keeps always close to fire, and has to observe fasts or go without food. The couples of breasts of these ladies are seen, as pointed out in the couplet, to be doing the same in their own way. Hence the poet fancies them to be observing a vow, as it were].

११—राजां तु तां श्रुत्वा संजातविस्मयः सहर्षमासन्न-
वर्तिनमतिमहार्हहेमासनोपविष्टममरगुरुमिवाशेषनीतिशास्त्रपार-
गमतिवयसमग्रजन्मानमखिलमन्त्रिमण्डले प्रधानममात्यं कुमा-
रपालितनामानमब्रवीत् । श्रुता भवद्भिरस्य विहंगमस्य
स्पष्टता वर्णोच्चारणे स्वरे च मधुरता । प्रथमं तावदिदमेव
महदाश्चर्यमसंकीर्णवर्णप्रविभागामभिव्यक्तमात्रानुस्वारसंस्का-

रयोगां विशेषसंयुक्तां यदयमतिपरिस्फुटाक्षरां गिरमुदीरयति ।
 तत्र पुनरपरमभिमतविषये तिरश्चोपि मनुजस्येव संस्कारवतो
 बुद्धिपूर्वा प्रवृत्तिः । तथा हि । अनेन समुत्तिष्ठदक्षिणचरणे-
 नोच्चार्य जयशब्दमियमार्या मामुद्दिश्यातिस्फुटाक्षरं गीता ।
 प्रायेण हि पक्षिणः पशवश्च भयाहारमैशुननिद्रासंज्ञामात्र-
 वेदिनो भवन्ति । इदं तु महच्चित्रम् । इत्युक्तवति भ्रूभुजि
 कुमारपालितः किंचित्स्मितवदनो नृपमवादीत् । देव किमत्र
 चित्रम् । एते हि शुकसारिकाप्रभृतयो विहंगमविशेषा यथा-
 श्रुतां वाचमुच्चारयन्तीत्यधिगतमेव दंवेन । तत्राप्यन्यजन्मो-
 पात्तसंस्कारानुबन्धेन वा संस्कारातिशय उपजायत इति
 नातिचित्रम् । अन्यदेतेषामपि पुरा पुरुषाणामिवातिपरि-
 स्फुटाभिधाना वागासीत् । अग्रिशापात्त्वपरिस्फुटालापता
 शुकानामुपजाता करिणां च जिह्वापरिवृत्तिः । इत्येवमुच्चार-
 यत्येव तस्मिन्नशिशिरकिरणमम्बरतलस्य मध्यमारुढमावेद-
 यन्नाडिकाच्छेदप्रहतपटुपटहनादानुसारी मध्याह्नशब्धचनिरुद-
 तिष्ठत् । तमाकर्ण्य च समासन्नस्नानसमयो विसर्जितराज-
 न्नोकः क्षितिपतिरास्थानमण्डपादुत्तस्था ।

११—राजातु भूपालोऽपि ताम् पूर्वोक्ताम् आर्याम् तन्नामक-
 च्छब्दं पद्यम् धृत्याप्राप्त्यर्थं संजातयिस्मयः प्राप्ताश्चर्यः । सह-
 पंम्सानन्दम् यथा स्यात्तथा । क्रिया विशेषणो द्विति । यथा
 फलाधर्यं कर्म तथा व्यपदेशियद्भावेन फलमपि कर्ममेति मन्या
 कर्मणिद्वितीयेति द्वितीया भवति ।

आसन्नवर्त्तिनम् समीपस्थम् । आसन्नवर्त्तितुं शीलं यस्य
 तम् । अतिमहार्घहेमासनोपविष्टम् बहुमूल्य—सुवर्णमयविष्ट
 रस्थितम् । अति महार्घयत् हेमासनन्तरो पविष्टम् अमर
 गुहमिव वृहस्पतिमिव अमराणां गुरुः तम् । अशेषनीतिशास्त्र-
 पारगम् निखिललौकिककर्तव्याकर्तव्यबोधकग्रंथरहस्यवेदि-
 नम् । अशेषाणाञ्चोतिशास्त्राणां पारगस्तम् । पारंगच्छतोति सः
 अन्ताद्यन्ताध्यद् पारसर्वानन्ते पद् इति गमेर्ङ् प्रत्ययः ।
 अतिवयसम् वृद्धम् । अतिशयं वयो यस्य तम् । अप्रजन्मानम्
 द्विजम् । अप्रे अर्थात् शेषवर्णभ्यः पूर्णजन्म यस्य तम् । अखिले
 सकले मंत्रिमण्डले सचिवसमुदाये प्रधानम् मुख्यम् ।
 अमात्यमंत्रिणम् । कुमारपालित नामानम् । एतन्नामधेयम् ।
 अग्रवीत्—उवाच । भवद्भिः युष्माभिः अस्य पुरःस्थितस्वपतस्य
 पिङ्गमस्यजगस्य । घर्षोच्चारणे अक्षर घचने स्वरपता स्फुटता
 श्रुताभ्याकर्णिता । स्वरे-स्वरविषये मधुरता मधुरिमा । प्रथम
 तावदिदमेव पूर्वमेवैतद् एव महत् प्रचुरम् आश्चर्यम्विस्मयः ।
 यदपम्यदलौलुकः असंकीर्णघर्षं प्रविभागाम् स्फुटाक्षरविभाग
 संयुक्ताम् असंकीर्णः घर्षानां प्रविभागो यस्यास्ताम् । अभिव्यक्त-
 मात्रानुस्वारसंस्कारयोगाम् प्रकटे कारादि शिरोर्ध्वद्विजनुनासिक-
 व्याकरणशुद्धि सम्यग्धाम् । अभिव्यक्तः मात्रानुस्वाराणां
 संस्कारस्य योगो अस्योताम् । विशेष संयुक्तां—प्लेपादि विशेष
 सहिताम् । विशेषेण संयुक्ताताम् । गिरम् घाचमुदीरयति घक्ति ।
 तत्र तस्मिन् पुनः भूयः अपरम् अधिकम् कारणमस्ति यत् अभिमत
 विषये इष्टे अस्य तिरश्चोऽपि दक्षिणोऽपि । तिरोज्जनीति तिप्यङ्गः
 अङ्गेः किन् । संस्कारयतः अनुभयज्ञानजन्यमानाद्य गुणवतः ।
 मनुजस्यैव मानवस्यैव । बुद्धि पूर्वा प्रतिमा हेतुका । प्रवृत्तिः
 कथनम् तथाहि तदेव दर्शयति । समुत्तिष्ठ दक्षिण चरणेन
 उन्नताय सव्य पादेन । समुत्तिष्ठो दक्षिण श्चरणो येन तेन ।

अनेन । शुकेन । जयशब्दम् आलोक्यनिम् उच्चार्यउदीर्य । माम्
 शूद्रकम् । उद्दिश्य आश्रित्य इयम्पया । आर्या तदारभ्य छन्दः-
 पद्यम् । अतिस्फुटाक्षरम् अतिअभिव्यक्तवर्णाम् । अतिस्फुटानि
 अक्षराणि यस्मिस्तद्यथा स्यात्तथा । गीताउदीरिता
 प्रायेणबाहुल्येन । पक्षिणःपतत्रिणः । पशवोमृगादयः ।
 मयाहार मैथुननिद्रा संज्ञामाश्रयेदिनः भीतिबुभुक्षा व्यथाय
 अजागरण नाममात्र हातारः भवन्ति जायन्ते । इदन्तु एतत्तु ।
 महत् बृहत् । चित्रम् आश्चर्यम् । इत्युक्ता एव कथिनयति ।
 भूमुजि नृपतौ । भुवं भुनक्ति इति तस्मिन् कुमापापलितः
 तन्नामासचिवः । किञ्चित् स्मित वदनः नृपमयादीत् । देव
 किमत्र कतमदिहाश्चर्यम् । एनेहि इमेहि । शुक्र सारिका
 प्रभृतयः कीर कीराङ्गनादयः । विहङ्गम विशेषाः विशिष्ट पक्षिणः
 विहङ्गमेव विशेषास्ते । यथाश्रुतां यथाकर्णिताम् । वाचम्
 गिरम् । उच्चारयन्ति उत्कथयन्ति । इति एतत् । अधिगतमेव
 शातमेव । देवेन स्यामिनां । तत्रापि तस्मिन्नपि । अन्यजन्मोपात्त
 संस्काराऽनुबन्धेन पूर्वजन्म जानसंस्कार विशेष सम्बन्धेन
 अन्यजन्मनि उपात्तो यः संस्कारस्तस्यानुबन्धस्तेन । या
 अधया पुरुष प्रयत्नेन जनप्रयामेन । या यद्वा । संस्कारातिशयः
 भावनास्यसंस्कारप्राचुर्यम् । उपजायते उत्पद्यते । नाति-
 विश्रम् नात्याश्चर्यमयम् । अन्यत् इतरदपि कारणम् । पुरापूर्वम्
 एतेषामपि शुकादानामपि पुरुषाणामिव मनुष्याणामिव अति
 परिस्फुटाभिधाना अनिशय विशदशब्दा—याक् गीः आसीत्
 अभयत् । अग्निशापास्यपरिस्फुटालापना । हुतमुगा प्रोशात्तु
 अन्यक्ताभापित्यम् । शुक्रानांकीराणाम् । उपजाना भूना
 करिणाश्च—दस्तिनान्तु जिह्वागरितृतिः रसनापरिषत्तनम्
 इति । पुरा एतु तारकातुर प्राणिनाम्पुरा ग्रहणः शरणं ययुस्त-
 तो रक्षाधम् । विधाता आग्निमन्यप्य प्राथम्यधम् तन्मुतः

पडाननस्तं हनिष्यतीत्युवाच । ततस्तेऽन्विष्यन्तो बह्विबहु
 खिन्ना न कुत्राप्यापुस्तम्पुनस्ते धनगर्जप्रचक्षुः तेनोत्तरीतम्
 शमिवृक्षेस्थितो बहिरिति ततः कौपित्वा बह्विनिस्त्य जिह्वा
 परिचतन शाप तस्मैदत्त्वा पुनस्तत्रैवान्तर्दध बन्धिः पुनर्दधेः पृष्टः
 शुकोऽभिद्रवौ । शमिवृक्षे एवास्ति स इति ततोऽपि निःस्त्य
 रसनायिहोनता शापशुक्रेभ्य दत्तः इति महाभारतकथा ।
 एषम् इत्थम् उच्चारयति वदति एव सति तस्मिन् सचिवे कुमार
 पालिते । अशिशिर किरणम्भानुम् अम्बरतलस्य आकाशस्य
 मध्यम् अन्तर्देशम् अध्यारूढम् प्राप्तम् आवेद्यन् सूचयन् ।
 नाडिकाच्छेदं प्रहृतपटुपटह नादानुसारी घटिका समासिता
 'द्वितस्कुटु दुन्दुभिध्वानानुकारी । नाडिकागाश्लेदे प्रहन्ते यः पटु
 पटहस्तस्य यो नादस्तमनु सरतीति सः । मध्याह्न शङ्खध्वनिः
 समुद्रजपदार्धध्वानः उदतिष्ठत् उत्पन्नः । तमाकर्ण्य शङ्खध्वनिं
 श्रुत्वा च समासन्नस्नानपमयः प्राप्ताभिपेकपेल, समासन्न, स्नानस्य
 समयो यस्य सः । विसर्जितराजलोकः निघर्तितनृपसमूहः अथवा
 विसृष्टराजकर्म चारि समुदायः । विसर्जितः राजलोको येन सः
 क्षितिपतिः भूपतिः । आस्थानमण्डपात् समास्थानात् । उत्तम्यौ
 उत्थितवान् । अथबहु स्कुटेरोगविहीने च । पटहोवाच प्रारम्भे
 इति द्वैमः ।

11. The king, on his part (or however), having been struck with wonder, on hearing (lit 'having wonder produced in him "on having heard") that (verse in the Arya metre), spoke with pleasure or delight to his minister or counsellor named Kumara—Palita, the chief or foremost among the whole group or circle of his ministers, who was very near him seated on a very costly seat of gold, who had, like (Bṛhaspati) the preceptor of the gods, acquired

complete mastery over (lit 'gone across') the entire body of the political science or statecraft, and who was a Brahmana of a very old or advanced age, (thus) 'Have you marked or noticed (lit 'heard') the distinctness as regards (or in regard to) the pronunciation of letters by this bird, and the sweetness of his (or its) tone? In the first place, it is in itself a great wonder that it utters or pronounces a speech, in which the distinction between (or the division of) the various letters is not confused or contracted together (i.e., in which they are fully and properly pronounced), in which the coincidence of the (long or short) vowels, the nasal sounds and the (correct) grammatical formations or constructions is quite distinct or manifestly clear, which is possessed of (or endowed with) special features (i.e., which is better or superior to the average run of its kind), and has got very distinct letters in it. Then there is again this other (or additional wonder) that the direction of the activities (lit 'proceeding', 'inclination' or active exertion) of this (parrot), in spite of the fact of its being a bird (lit. 'even of this bird'), is characterised by (lit 'preceded by' or 'based on') reason or intelligence (i.e., is guided by intellect or thoughtful deliberation), like that of a cultured or refined human being, as regards the matter or object desired by it. For this (verse in the) Arya metre, having had its reference to me, has been recited by this (parrot) having raised or lifted up its right foot, in very distinct

letters after having uttered the words of greeting (lit. the 'word victory',—to me). Surely birds and beasts do generally or for the most part know only (i.e., are consciously aware only of, or are alive to a sense alone of) fear, food or eating, copulation (i.e., coupling or pairing, sleep and conventional words or signs (lit. 'names')). This, however (or indeed), is a (very) great wonder'. On the king having (i.e., when the king had) said or spoken these words (or in this manner or strain), Kumara Palita, with a little smile (playing) on his face, said to the king 'My Lord! What wonder is there in it? These particular kinds of birds, such as the parrots, the *mynas* etc., do only (or indeed) utter or repeat the sounds or words as heard by them, as is already known to your majesty. Then again there is or may, in addition to this, be, produced an excessive refinement or cultural improvement (in these parrots etc.,) either by the persisting continuance of the culture or training (or of the impressions of experiences), acquired in a former or some previous (lit. 'another') birth, or by (or as a result of) the (particular) efforts or exertion of a man (in thus training them), hence it is not very wonderful (i.e., is not a matter of very great wonder or surprise). There is also another reason (for it and it is this) that formerly even these (birds like parrots etc., of the lower creation) had or were endowed like men or the human beings, with (the faculty of) speech, consisting of a very distinct utterance (of words). It was,

however, on account of a curse pronounced by the god of fire, that the indistinctness of speech (on the part) of the parrots, and the change or turning backward (lit 'turning backwards of the front part and vice versa') of the tongue (in the case) of elephants, was produced or brought about'. Now, while he was yet or still speaking or uttering these words in this manner (lit 'on his still speaking or uttering words in this manner'), there arose the sound of the conch shell (indicative of the arrival of the hour) of midday, announcing or making it known that the hot-rayed sun,—lit 'not having, or having no, cool rays') had reached the meridian point (i.e., the zenith or the highest point—lit 'had ascended the middle') of the sky, and following (close upon) the deep sound of the huge drum, beaten or struck at the end or termination of a *Ghatika* or period of twenty-four minutes (according to one calculation). And on hearing (i.e., as soon as he heard,—lit 'having heard') that (sound), the king (lit the 'lord of the earth'), thinking that the time of his bath had approached or arrived near (lit 'the time of whose bath was or had drawn near'), rose, after having dismissed or taken leave of all the princes or feudatory chiefs, from the hall of audience.

१२—अथ चलति महोपतायन्योन्यमतिरभससंचलनचालिताङ्गदपत्त्रभङ्गमकरकोटिपाटितांशुस्फटानामासेपदोलयमान-
यण्डदान्नामंसस्थलोत्थितवृक्षमपटयासधूलिपिञ्जरितदिशामा-

लोलमालतीकुसुम शेखरोत्पतदलिकदम्बकानामर्धावलम्बिभिः
 कर्णोत्पलैश्चुम्ब्यमानगण्डस्थलानां गमनप्रणामलालसानामह-
 महमिकया वक्षःस्थलप्रेहोलितहारलतानामुत्तिष्ठतामासीदति-
 महान्संभ्रमो महीपतीनाम् । इतश्चेतश्च निष्पतन्तीनांस्कन्ध-
 देशावसक्तचामराणां चामरग्राहिणीनां कमलमधुपानमतजर-
 त्कलहंसनादजर्जरेण पदे पदे प्रणितमणीनां मणिनूपुराणां
 निनादेन वारविलासिनीजनस्य संचरतो जघनस्थलास्फालन-
 रसितरन्नमालिकानां मेखलांनां मनोहारिणा शङ्कारेण नूपुर-
 रवाकृष्टानां च धवलितास्थानमण्डपसोपानफलकानां भवनदी-
 र्घिकाकलहंसकानां कौलाहलेन रसनारसितोत्सुकितानां च
 तारतरविराविणामुल्लिख्यमानकांस्यक्रेकारदीर्घेण गृहसारसा-
 नां कूजितेन सरभसप्रचलितसामन्तशतचरणतलाभिहतस्य
 चास्थानमण्डपस्य निर्घातनिर्घोषगम्भीरेण कम्पयतेव वसुमतीं
 ध्वनिना प्रतीहारिणां च पुरः ससंभ्रमं समुत्सारितजनानां
 दण्डिनां समारब्धहेलमुच्चैरुच्चारयतामालोकयतालोकयतेति
 तारतरदीर्घेण भवनप्रासादकुञ्जेषूच्चरितप्रतिशब्दतया दीर्घ-
 तामुषगतेनालोकशब्देन राज्ञां च ससंभ्रमावर्जितमौलिलोल-
 चूडामणीनां प्रणमताममलमणिशलाकादन्तुराभिः किरीट-
 कोटिभिरुल्लिख्यमानस्य मणिकुट्टिमस्य स्वनेन प्रणामपर्यस्ता-
 नामतिकठिनमणिकुट्टिमनिपतितरणरणायितानां च मणिकर्ण-
 पूराणां निनादेन मङ्गलपाठकानां च पुरोयायिनां जय

जीवेति मधुरवचनानुयातेन पठतां दिगन्तव्यापिना कलकलेन
मचलितजनचरणशतसंक्षोभभयादपहाय कुसुमप्रकरमुत्पततां
च मधुलिहां हुंकृतेन संक्षोभादित्वरितपदप्रवृत्तैरवनिपतिभिः
केयूरकोटिताडितानां कणितमुखररवदाभ्रां च मणिस्तम्भानां
रणितेन सर्वतः क्षुभितमिव तदास्थानभवनमभवत् ।

१२—अथ उत्थानानन्तरम् । महोपतीभूगले । चलति गच्छति
सति । उत्तिष्ठताम् महोपतीनाम् नरेशाणाम् । संभ्रमः
सम्भ्रमः । आसीदिति परेष्वन्यः । अन्योन्यम्-परस्परम् ।
अनिरमससञ्चलनचालिनाङ्गदपत्रमङ्गमकरकोटिपाटितांशुकपटानां
अतिवेग गमन कम्पित केयूरपत्र भ्रष्टि मकराकृति यत्र
प्रदेशच्छिन्न दुकूल वाससाम् । अनिरमसेन यत्सञ्चलनमेन
चलितानियान्यङ्गदपत्राणि तेषां मङ्गः तस्यमकरकोटिभिः
पाटितानिश्चङ्गकन्येव पटा येषान्तेषाम् । आक्षेपदोलायमान
कण्टकाक्षाम् संलम्बिताञ्चल गलस्रजाम् । आक्षेपेण दोलाय-
मानानि कण्टकामानि येषान्तेषाम् । अंसस्यलोलसितकुण्डल-
पटवासधूलिपिञ्जरितदिशाम् अंसस्थले उल्लसितानि यानि
कुण्डलमानि पटवासश्च तयोर्धूलिः तेन पिञ्जरिता दिशो यै
स्तेषाम् । आलोल मालती कुसुम शेखरोत्पतदलि कदम्बका-
नाम् व्यपलजातो पुष्प शिरोमूषणो परि उद्गोचमान हिरण्य-
निकुरम्याणाम् । आलोलमालती कुसुमानां शेखरः तन्मिन्
उत्पतत् अलानां कदम्बकं येषान्तेषाम् । निकुरम्यं कदम्बकम्
इत्यगण्यलम्बिभिः कर्णोत्पलैश्चरत्त कमलैः । धुम्यमान
गण्डस्थलानाम् संयुक्त कपोलानाम् । धुम्यमानानि गण्ड-
स्थलानि येषान्तेषाम् । गमनप्रणामलालसानाम् प्रजन नमन
समुत्सुकानाम् । अहमहमिकया अहं शक्तोऽहंशक्त आदीप्रणमितुं
इति भावेन । अहमहम्भाय इत्यह महमिका मयूरव्यंसकादय

श्चेति समासः, वृत्प्रत्ययः । वृत्तःस्थल प्रेहोलितहारलतानाम्-
 भुजान्तर तरल मौक्तिकरजाम् । वृत्तःस्थले प्रेहोलितहारलता
 येपान्तेषाम् । उत्तिष्ठताम् उद्गच्छताम् । महीपतीनाम् धरा-
 धीशानाम् । अतिमहान् अनिदीघः सम्भूमः सम्मर्दः । आसीत्
 वभूय । इतश्चेतश्च समन्ततः । निष्पतन्तीनाम् उखलन्तीनाम्
 स्कन्धावसक्त चामराणाम् अंसदेशस्थापित बाल व्यजनानाम् ।
 चामरप्राहिणीनाम् तद्रहस्य नियुक्तानाम् योषिताम् । कमल-
 मधुपान मत्तजरटकल हसनादज्जरेण नलिन मकरन्दास्थाद्
 क्षीयजरठ कादम्बध्यान समुन्नतेन । पदे पदे प्रतिपदे
 प्रणिनमणीनाम् शिञ्जित रत्नानाम् । मणिनूपुराणाम् रत्न-
 खाद्यत मञ्जीराणाम् । निनादेन ध्यानं । सञ्चरतः परिभ्रमतः ।
 धार विलासिनी जनस्य गणिका गणस्य । जघनस्थलास्फालन
 रलित रत्नमालिकानाम् जघन स्थल आस्फालनेन रलिता रत्न
 मालिका यासान्तासाम् । जङ्घास्थली ताडन शब्दायमान मणि-
 रजाम् । मेघलानाम् मणि निर्मित काञ्चीनाम् मनोहारिणा
 सुन्दरेण । भङ्गारेण भणिनिशब्देन । नूपुर रघा, णानाम्
 मञ्जीर शिञ्जितावर्णितानाम् । धवलतास्थानमण्डपसोपान
 फलकानाम् श्रेणीकृत सभास्थान श्रेणि खण्डानाम् । भयन
 दीर्घिका फलङ्गनकानाम् प्रासादद्वद कादम्बकानाम् । कोलाहलेन
 फलङ्गेन । 'कोलाहलः कलकलः' इत्यमरः । रसना रसिगेतु-
 कितानाम् वटिमेघला शब्दोत्कण्ठितानाम् । रसनाया रसिते
 उत्सुकितस्नेषाम् । तारतर विराधिणाम् अत्युच्चैः शब्दायमा-
 नानाम् गृहसारसानाम् भयन चक्राङ्गानाम् उल्लिख्यमान कांस्य
 छेद्वार दीर्घेण कृष्यमाणा विद्युत्प्रियाव्यक्त कूजितायतेन । कूजि-
 तेन रमितेन । सरभस प्रचलित सामन्त शतचरण तलाभिहतस्य
 ससम्भ्रम गमनेद्गत नृप शत पादतलभाग नाडितस्य ।
 सरभस प्रचलिता ये सामन्ता स्तेर्गं शतस्य चरणतलै रभिहतस्त-

स्य । आस्थान मण्डपस्य समास्थानस्य । वसुमतीम् भूमिम् ।
 कम्पयतेषु चालयतेषु । निर्घात निर्घाप गम्भीरेण अव्यक्त वायु-
 संकर्षण ध्वनि गम्भीरेण । ध्वनिन-शब्देन पुरः ससम्भूमम् ।
 समुत्सारित जनानाम् अग्रेसत्वरं दूरीकृत लोकानाम् । दण्डिनाम्
 दण्डधारिणाम् । प्रतिहारिणाञ्च । समारब्धहेलम् प्रारब्धक्रीडम्
 उच्चैः तारस्थरेण । उच्चारयताम् कथयताम् (प्रतिहारिणां)
 आलोकयत आलोचयत इति तारतर दीर्घेण अत्युच्च शब्दायतेन ।
 भयनप्रासाद कुक्षेपु राज प्रासाद लतागृहेषु । भयनानिच प्रासा-
 दाश्च तेषां कुक्षास्तेषु उच्चरित प्रतिशब्दतया उक्त प्रतिध्वनिनया ।
 दीर्घताम् । उपगतेन प्राप्तेन । आलोक शब्देन जय ध्वनिना ।
 ससम्भूमार्जित मौलिलोल चूडामणोनाम् सर्गमिसनमित शिर-
 उच्चपल शिरोरत्नानाम् । प्रणमताम् नमस्कुर्यताम् । शङ्काम् भूभुजाम्
 अमलमणि शलाका दन्तुराभिः निर्मल रत्नोपका धिपमभिः ।
 किरीट कोटिभिः । मुकुटाग्रमणिभिः । उहिलप्यमानस्य
 संधर्पिनस्य । मणिकुट्टिमस्य रत्नरचित यद्ग भूमेः । स्थानेन
 निनादेन । प्रणामपर्यस्तानाम् नमस्कार पतितानाम् ।
 प्रणामेनपर्यस्तास्तेषाम् । अतिकठिनमणि कुट्टिमनिपतित
 रणरणयितानाम् अतिशय कठोर रत्न यद्गभूमि निपात सञ्ज्ञात
 रणरणिति शब्दायमानानाम् । अतिकठिने मणि कुट्टिमे निपतितेन
 रणरणयितास्तेषाम् । मणि कणपूराणाम् रत्नरचित पर्णा
 भरणानाम् । निनादेन स्वनेन । पुरोयायिनाम् अग्रयायिनाम् ।
 मङ्गलपाठकानाम् स्तुतिवाचकानाम् । जयजीवेति विजयस्व
 पुरुषायुर्लभस्वेति । मधुर वचनानुयातेन मञ्जुलवाक्य प्रवृत्तेन ।
 पठताम् उच्चारयताम् । वन्दिनाम् स्तुतिपाठकानाम् । दिगन्त
 व्यापिना आशा ध्याप्तेन । दिगन्तेषु ध्यातुं शीलं यस्यतेन ।
 फलफलेन कोलाहलेन । प्रचलितजनचरणशतसङ्घोभभयात्स-
 च्चरन्मानव पदधिन्यास शतसञ्चलनमयात् । प्रचलितानां जनानां

चरणशतेन सङ्क्षोभस्तस्यतेनवाभयनस्मात् । कुसुम प्रकम्प-
यम् । अग्रहाय उत्सज्य । उत्पतताम् उड्डयमानानाम् । मधुलिहाम्
भूमराणाम् । मधु लेढीति मधुलिङ्गं तेषाम् । हुङ्कृतेन हुङ्कार-
शब्देन । सङ्क्षोभात् सम्मर्दात् । अतिविवरितं पदं प्रवृत्तौ
अतिशयं शीघ्रं गमनरतैः । अग्रनिगतिभिः । भूपे अयूरकादि-
ताहितानाम् अङ्गदाग्रभागाहितानाम् । कण्ठितं मुखररत्नं दाग्नाम्
शब्दशब्दायमानं मणिमालानाम् । मणिस्तम्भानाम् रत्नं स्थूणा-
नाम् । रणितेन स्वनेन । पूर्वार्कैः विविधैः शब्दैः स्तदास्थानं भयनं
शब्दकं समागहम् । क्षुभितम् सञ्चलितम् इव । अभयत् अभूत् ।

12 Now, while the king was about to start or go away (lit. 'On the king being about to move') there was a very great bustle or commotion (i. e., a tumultuous agitation) among the feudatory princes (lit. 'kings'), whose upper garments of silk were torn asunder as against one another, by the pointed ends of the figure of a fish carved out in wavy lines on their arm ornaments which were set in motion by their extremely hurried movements whose necklaces (lit. 'neck chains') began to swing to and fro on account of their sudden movements who rendered the (various) quarters or directions tawny or yellowish red with the dust of saffron and fragrant powder raised up or scattered about from (the region of) their shoulders who had a swarm or cluster of black bees rising up from the quivering or tremulous wreaths of Jasmine flowers adorning their heads who had the region of their temples or cheeks being kissed or caressed by the ornaments on their ears made of lotus flowers

that were halt hanging down, who were vying with one another in their eagerness to bow to or salute (i.e., to offer their obeisance to) the king at the time of his departure, and who, as they rose or got up, had their necklaces swinging to and fro on (the region of) their chests. The hall of audience became, at that time agitated as it were, on all sides, by the jingling or tinkling sound,—which was mixed up with the cackling of old or grown up swans, intoxicated with the drinking of lotus honey,—of the jewelled anklets,—the jewels of which tinkled at every step,—of the female Chowrie bearers, who struggled to get out of the hall from various directions (lit 'flew out here and there'), and who had their *chowries* placed on their shoulders, by the sweet or attractive jingling sound of the girdles of the dancing girls who were moving about, which (girdles) had rows of jewels or precious stones resounding on account of (their) being struck against the region of their thighs, by the tumultuous sound or noise of the geese or swans of palace lakes, which were attracted by the tinkling sound of the anklets (of those dancing girls), and which (being of a white colour) rendered the steps or boards of the staircase of the hall of audience white (by their presence), by the crying of the tame or domestic cranes, which were eager to hear, or were thrilled with the sound of the girdles (i.e., the sound produced by the 'bells in the girdles' of those ladies), and which (in consequence) screamed more loudly or in a very shrill

tone, and which (crying) was loud or prolonged, like the peculiarly jingling sound of bell metal, when it is being struck (by something), & by the sound or noise—which was as deep or profound as the sound of clashing or noisily dashing winds in the sky, and which made the earth shake or tremble, as it were,—made by (or in) the hall of audience, as it was being trodden (lit 'being struck' by the trampling) by the soles of the feet of hundreds of princes or feudatory chiefs, who moved hurriedly about, by the words of greeting (or by the uttering of the words 'look here') on the part of the door-keepers, who drove away the (common) people in front of them in great confusion or agitation, who carried & or were provided with staves (as the symbol of their authority), who loudly and in a sportive manner uttered or pronounced the words, 'Please see, please see' (or it may mean 'offer your greetings' to the king), which (words of greeting etc) were rendered deeper and more prolonged on account of their being echoed or reverberated in the bowers of the royal palace, by the ringing sound of the jewelled floor or pavement, as it was scratched by the pointed ends of diadems, appearing toothed or bristled with pointed lines of pure or spotless gems, of the feudatory princes (lit 'kings'), who bent (their heads) or bowed low in rendering their obeisance, and whose crest-jewels were agitated as they bent their heads in a hurry (in so doing), by the sound of the jewelled ear ornaments that were

displaced in the act of salutation or bowing (on the part of the princes), and that produced a ringing noise as they fell down on the floor, which was made of jewels or precious stones and was very hard, by the uproarious din or noise, pervading the ends of all directions (i. e., reaching to the farthest ends of the various quarters—hence, 'space pervading'), of the bards or panegyrists (lit 'auspicious reciters' : those who either recite the auspicious verses, or repeat the panegyrics of sovereigns or high placed personages), who marched or went in front, reciting 'Victory (to the king), Long live (our king),' which (noise) proceeded from their sweet or harmonious words (uttered by them confusedly together), by the humming sound of the bees (lit the 'honey suckers or lickers'), as they flew up after having left the heaps or bunches of flowers, on account of the fear produced by the agitation or disturbance caused by the hundreds of feet of men (who were) moving about to depart, and (lastly) by the ringing sound of the jewelled pillars, the strings or chains of which being made up of jewels or precious stones, were made to resound with the ringing sound thereof (i. e. of those very pillars), and which were struck with the pointed ends of their arm ornaments by the princes (lit 'the kings') or feudatory chiefs who were in the act of (lit 'were engaged in') departing with extremely hastened steps on account of the great bustle or commotion (prevailing all around them on that occasion)

१३-अथ विसर्जितराजलोको विश्रम्यतामिति स्वयमेवा-

भिधाय तां चाण्डालकन्यकां वैशम्पायनः प्रवेश्यतामभ्यन्तर-
मिति ताम्बूलकरेङ्कवाहिनीमादिश्य कतिपयाप्तराजपुत्र-
परिवृतो नरपतिरभ्यन्तरं प्राविंशत् । अपनीताशेषभूषणश्च
दिवसरुर इव विगलितकिरणजालश्चन्द्रतारकासमूहश्च इव
गगनाभोगः समुपाहृतसमुचितव्यायामोपकरणां व्यायामभूमि-
मयासीत् । स तस्यां च समानवयोभिः सह राजपुत्रैः
कृतमधुरव्यायामः श्रमवशादुन्मिषन्तीभिः कपोलयोरीपटव-
दलितसिन्धुवारकुसुममञ्जरीविभ्रमाभिरुरसि निर्दयश्रम-
च्छिन्नहारविगलितमुक्ताफलप्रकरानुकारिणीभिर्ललाटपट्टकेष्ट-
मीचन्द्रशकलतलोद्गसदमृतविन्दुविडम्बिनोभिः स्वेदजलकणि-
कासंततिभिरलंक्रियमाणमूर्तिरितस्ततः स्नानोपकरणसंपादन-
सत्त्वरेण पुरः प्रधावता परिजनेन तत्कालं विरलजनेपि
राजकुले समुत्सारणाधिकारमुचितमाचरद्भिर्दण्डिभिरुपदिश्य-
मानमार्गो विततसितवितानामनेकचारणगणावध्यमानमण्डलां
गन्धोदकपूर्णकनकमयजलद्रोणीसनाथमध्यामुपस्थापितस्फाटिक
स्नानर्पाटामेकान्तनिहितैरतिसुरभिगन्धसलिलपूर्णैः परिमलाव-
कृष्टमधुरकुलान्धकारितमुखैरातपभयाच्चीलकूपटावगुण्डितमुखै-
रिव स्नानकलशैरुपशोभितां स्नानभूमिमगच्छत् । अत्रतोर्गस्य
जलद्रोणीं वारविलासिनोकरमृदितमुगन्धामलमोपलिप्तशिरसो
राज्ञः समन्तात्समुपतस्थुरंशुकनिविडनिबद्धस्तनपरिकरा

दूरसमुत्सारितवलयबाहुलताः समुत्क्षिप्तकर्णाभरणाः कर्णोत्स-
 झोत्सारितालका गृहोत्तजलकलशाः स्नानार्थमभिपेरुदेवता
 इव वारयोपितः । ताभिश्च समुन्नतकुचकुम्भमण्डलाभिर्दारिम-
 ध्यप्रविष्टः करिणीभिरिव वनरुरी परीवृतस्तत्क्षणं राजा
 रराज । जलद्रोणीसलिलादुत्थाय च स्नानपीठममलस्फटिक
 धवलं वरुण इव राजहंसमारुरोह । ततस्ताःकाश्चिन्मरकतकलश-
 प्रभाश्यामायमाना नलिन्य इव मूर्तिमत्यः पद्मपुटैः काश्चिद्रज-
 तकलशहस्ता रजन्य इव पूर्णचन्द्रमण्डलविनिर्गतेनज्योत्स्ना-
 प्रवाहेण काश्चित्कलशोत्क्षेपश्रमस्वेदार्द्रशरीरा जलदेवता इव-
 स्फाटिकैः कलशैस्तीर्थजलेन काश्चिन्मलयसरित इव चन्दनरस
 मिश्रेण सलिलेन काश्चिदुत्क्षिप्तकलशपार्श्वविन्यस्तहस्तपल्लवाः
 प्रकीर्यमाणनखमयूखजालकाः प्रत्यङ्गुलिविवरविनिर्गतजलधाराः
 सलिलयन्त्रदेवता इव काश्चिज्जाड्यमपनेतुमाक्षिप्तवालातपेनेव
 दिवसश्रिय इव कनककलशहस्ताः कुङ्कुमजलेन वाराङ्गनाः
 क्रमेण राजानमभिपिपिचुः । अनन्तरमुदपादि च स्फोटयन्निव
 श्रुतिपथमनेकप्रहतपटुपटहश्चल्लरीमृदङ्गवेणुवीणागीतनिनादातुग-
 म्यमानो यन्दिवृन्दकोलाहलाकुलो भुवनविवरव्यापी स्नान-
 शहानामापूर्वमाणानामतिमुखरो ध्वनिः ।

१३—अथ अनन्तरम् । विसर्जित राजलोकः घिसृष्ट नृपजनः ।
 विसर्जितोराज्ञां लोको येन सः । घिश्रम्यताम् घिश्रामः क्रिय-
 ताम् । इति पद्यम् । स्वयमेव आत्मनैव । ताम् चाण्डालकन्य-
 काम् मातङ्गदारिकाम् । अग्निधायउष्का । वंशम्पायनरतदाव्य

शुकः । अभ्यन्तरम् अन्तःपुरे । प्रवेश्यताम् आनीयताम् । इति
एवम् । ताम्बूल करङ्कयाहिनीम् नागचल्ली करण्डनेत्रीम् । इति
यथोक्तम् । आदिश्य आह्वय । कतिपयास्तराजपुत्र परिवृत्तः
परिमित हितैषि नृप-सूनु परिवेष्टितः । कतिपयैः आसैः
राजपुत्रैः परि- वृतः । नरपतिः राजा शुद्रकः । अभ्यन्तरम्
अन्तःपुरं । प्राधिशत् प्रविष्टः । अपनीताशेषभूषणश्च दूरीकृता
लङ्कारश्च । दिवसकर इव सूर्य इव । दिवसं करोतीति सः
'कृशोहेतु'... इति ताच्छ्रयोत्तोद् । विगलित किरणजालः अपग-
तराश्च समूहः विगलितं किरणं जालं यस्य सः । चन्द्रतारका
समूहश्च ग्रन्थः इन्दुनक्षत्र समुदाय रहितः । गगनाभोग इव नभो-
मण्डलमिव । चन्द्रश्च तारकाश्च तासां समूह स्तेनग्रन्थः
समुपाहृत समुचित व्यायामोप करणम् एकत्रित योग्य व्यायाम
साधनाम् । समुपाहनानि समुचितानि व्यायामोपकरणानिय-
स्याम्नाम् । व्यायाम भूमिम् व्यायाम स्थलीम् अयासीत् गत-
यान् । सः शुद्रकः । तस्याम् व्यायाम भूमौ । समान वयोभिः
तुल्यवयस्कैः समानानि वयांसि येषान्तैः । राजपुत्रैः नृपसूनुभिः
सह । कृत मञ्जुरं व्यायामः विहित मञ्जुल व्यायामः । धमघ-
शात् परिधम कारणात् । उन्मिषन्तीभिः स्फुरन्तीभिः ।
ईपदघदलित सिन्धुयार कुसुममञ्जरी विभ्रमाभिः किञ्चिन्मर्दित
निर्गुणीपुष्पधल्लरी सद्गशाभिः । ईपदघदलितं यत् सिन्धुयार
कुसुममन्त्रस्य मञ्जरीविभ्रमो यासु ताभिः । उरसिघट्टः स्थले ।
निर्दयधमद्विप्रहार विगलित मुक्ताफल प्रकरानुकारिणोभिः ।
निर्दयधमनद्विप्रो यो हारस्तस्माद् विगलितो मुक्ताफलानां यः
पुष्करस्तमनुकर्तुं शीलमासान्ताभिः । ललाटपट्टस्थले ।
अष्टमी चन्द्र शकलस्य तलोल्लसद् मृत्विन्दु विडम्बिनीभिः
पक्षमन्यतिभिः मृगाद् ग्रहदोषत स्थल दाप्यमानतुधा
सिहरानुकारिभिः । अष्टम्याश्चन्द्रस्य यत् शकलतलं तत्र-

उल्लसतोऽमृत बिन्दून् विडम्बयितुं शीलमासान्ताभिः ।
 फपोलयो गण्डयोः । स्नेदजलकणिका सन्नतिभिः प्रमज्ज प्रस्येद
 सूक्ष्म बिन्दु परम्परामिः । स्नेद जलस्य कणिकानां सन्नतय-
 सानभिः अलङ्कियमाण मूर्तिः दीप्यमानाकारः । अलङ्कियमाणा
 मूर्तिर्यस्य सः । इतस्ततः समन्तात् । स्नानोपकरणसम्पादन
 सत्यरेण आप्लव साधन विधान शीघ्रेण । स्नानस्योपकरणानां
 सम्पादनं स घरस्तेन । त्वरया स्रहितः इति स यः । पुरः प्रधा-
 यता अग्रे सत्यरंगच्छुना । परिजनन सेयकलांकेन । तत्कालमू
 तद्विष । विरलजनेऽपि विरलाजना यस्मिन्सस्मिन् । अहपलो-
 केऽपि । समुत्सारण-धिकागम् निधाग्ननियोगम् । उचित-
 माकरद्भिः योग्यरीत्या कुर्याद्भिः । वरिडभिः वृण्डशालिभिः ।
 जनैः उपदिश्यमान मार्गः प्रदर्शित पथः । वितर्तित धितानाम्
 विस्तृत शुभोल्लोचनाम् । धितानमुल्लोच इत्यमरः । धितनः
 सिता धितानो यस्यास्ताम् । अनेक चारुणशायायवध्यमान
 मण्डलं बहु कुशीलव समुदाय विरच्यमान परिवृष्टिम् ।
 अनेकैश्चारुणशैः अयध्यमान मण्डलं यस्यास्ताम् ।
 गन्धोदकपूर्णकनकमयजलद्रोणीसनायमध्याम् । सुरमिजल-
 सम्भूत सुधर्णमय धारिकुरिडका सहित मध्यभागाम् ।
 गन्धोदकेनपूर्णा कनकमयीयासी जल द्रोणी तथा
 सनाथो मध्ये यस्यास्ताम् । उपस्थापित स्फटिक स्नान
 पीठाम् उपन्यस्त स्फटिकमणिमयाधगाह चतुष्पिकाम् ।
 उपस्थापितः स्फटिकं स्नान पीठ यस्यास्ताम् । एकान्तनिहितैः
 रहसिस्थितैः । एकान्ते निहितास्तैः अति सुरमिगन्ध सलिल
 पूर्णैः अत्यन्त सुगन्धित लभ्यैः अतिशयेन सुरमिगन्धो यस्य
 तत् सलिल तेन पूर्णः । परिमलाव दृष्ट मधुकर कुलान्धकारित
 मुखैः गन्ध समाहृत भूमर धृन्द् वृष्णिर्ग वदनैः । परिमलेनाय
 दृष्टानि यानिमधुकर कुलानि तैरन्धकारितानि मुखानियेपान्तः ।

आतपभयात् निदाघभयात् । नील कर्पटावगुण्डित मुखैः क्षिति
 भस्माच्छादिताननैरिव । स्नानकलशैः स्नानस्य कलशास्तैः ।
 उपशोभिताम् सञ्जातशोभाम् । स्नानभूमिम् अभिपेक्ष्यलीम् ।
 अगच्छत् गतवान् । जलद्रोणीम् वारिकुण्डिकाम् अवतीर्णस्य
 प्रविष्टस्य । वार विलासिनी करमृदत सुगन्धामलकोपलित-
 शिरसः गणिका हस्तक्षुण्ण सुरभिधात्री फलोपदिग्धमूर्धनः ।
 वारविलासिनीनां करमृदितानि सुगन्धानि घान्यामलरूपानि
 तैरुपलितं शिरोयस्य तस्य । राज्ञो नृपस्य । समन्तात् पदिनः
 समन्तः । अगुक्निविड निवद्धस्तनपरिकराः वासांद्दृढ सयन
 कुचाभोगाः । अगुक्नैर्निविडं निगद्धाः स्तनपरिकराः यासान्ताः ।
 दूर समुत्स रितानि घलयानि यासु तथा विधा बाहुलता बाह्व
 पयलता यासान्ताः । समुत्सित कर्णभरण्याः उपरिगृहीतश्रवणा-
 लङ्कारा । सनुत्सितानि कर्णभरणानि याभिस्ताः । कर्णोत्सङ्को-
 तसारितालकाः श्रवणसमीपपरिन्ध्यस्तकुन्तलाः । कर्णोत्सङ्को-
 तसारिता अलकायामिस्ताः । अत्र पूर्वोक्त विशेषणत्रयेण शोभा-
 ति शयो धर्यते । गृहीतजलफलशः आत्त सलिल घटाः वारदो-
 पितः वारद्वियः । स्नानार्थम् अभिपेक्षार्थम् । अभिपेक्ष देवता इव
 स्नानाधिष्ठात्री देवा इव । समुपतस्थुः समुपस्थिताः । तामिदं
 समुन्नत कुन्त कुम्भ मण्डलाभिः उत्तुङ्गस्तन फलशा भोगाभिः ।
 समुन्नतं कुन्त कुम्भ मण्डलं यासान्ताभिः । परिवृत्तः परियेष्टितः ।
 वारिमध्यप्रविष्टः जलान्तर गतः । राज्ञा शृङ्गकः । करिणोभिः
 हस्तिनीभिः । परिवृत्तः । धनकरीव । धनस्य करी स इव ।
 अरण्य गज इव । तत्क्षणम् तदा । रराज शशुभे । द्रोणी सलि-
 लात् पुण्डिका जलात् उत्थाय निस्तुन्य । अमलस्फटिक धव-
 लम् निर्मल स्फटिक मणि सिन्धुम् । ज्ञान पीठम् अभिपेक्षास-
 नम् । पठणः प्रचेता । राजहंसं फलहसमिव । आरुह्य आरुढ-
 यान् । हसानां राजा राजहंसः राजदन्तादिषु परम् इति

नेपातनाद्धंस शब्दस्य परनिषानः । ततः । ताः घाराङ्गनाः घारयो-
 धेतः काश्चित् कतिपयाः । मरकतकलशप्रभाश्यामायमानाः
 रिन्मणि कुम्भकान्तिकृष्णिताः । मरकतमया ये कलशास्तेषां
 रमाभिः श्यामायमानास्ताः । नलिन्य इव । मूर्ति मत्स्यो देह
 शरिरयः । पत्र पुटैः पर्ण सम्पुटैः । अभिविपिचुः । काश्चित् ।
 जत कलश हस्ताः रजत कुम्भकराः । रजत कलशा हस्तेषु
 यासान्ताः । रजन्यो रात्रय इव । पूर्ण चन्द्रमण्डलविनिर्गतेन अधि-
 कल सुधांशु विम्ब नियतिन । पूर्णचन्द्रमण्डलात् विनिर्गतस्तेन ।
 जेतस्ना प्रघादेण कौमुदी प्रखवेण । काश्चित् कलशोत्क्षेप श्रम-
 स्येदार्द्र शरीराः कुम्भोन्नयन्तामासघर्म घारि स्थिन्न देहाः ।
 जलदेधता इव । स्फाटिकैः कलशैः । स्फटिक निर्मितैः घटैः ।
 तीथजलेन तीर्थ घारिणा । अग्रसर्वैस्तृतीयान्तैः पदैः सह
 अभिविपिचु रित्यग्रमं क्रियापदं समन्येति । काश्चित् मलय
 सरित इव मलयावल निर्मरिणा इव चन्दनरसमिश्रेण मल-
 यज सनाधेन । सलिलेन जलेन काश्चित् उदित कलश
 पार्श्व विन्यस्त हस्तपल्लवाः उद्योत घटमध्यस्थापित करकि-
 सलयाः । उदितानां कलशानां पार्श्वविन्यस्ता हस्तपल्लवाः
 याभिस्ताः । प्रकीर्यमाण नखमयूख जालकाः नित्तिप्यमाण
 करज किरण कदम्बाः प्रकीर्यमाणानि नख मयूखानां जालकानि
 यासां ताः । प्रत्यङ्गुलि विवरधिनिर्गतजलधारा प्रतिकरशाख-
 ञ्जिद्रतिस्सृत सलिल सम्पाताः । यन्त्रदेधता इव जल यन्त्राधि-
 ष्ठात्रि देव्य इव । काश्चित् फनक कलश हस्ताः हेम कुम्भकराः
 घाराङ्गनाः । दिवसधिय इव दिनप्रभा इव । जाढ्यम् शैत्यम् ।
 अपनेतुम् निधारयितुम् । आक्षिप्त घालातपेन आकर्षित नदीना-
 यलोकेन इव । कुङ्कुम जलेन किञ्चल घारिणा । क्रमेण
 यथाक्रमम् । राजानम् शङ्खम् अभिविपिचुः अभिषेचयाञ्चक्रुः ।
 अनन्तरम् ततः । धुति पथम् पर्णपद्मीम् । स्फोटयन्निव मिन्द-

प्रिय । अनेकप्रहतपटुपटहभल्लरीमृदङ्गवेणुवीणागीतनिनादा-
नुगम्यमानः विविध घाटित समर्थ दुन्दुभि भर्भरी मुरज वंश
विपञ्ची गानस्वनप्रवर्त्तमानः । अनेकं यथास्यात्तथा प्रहताः पटवः
पटहभल्लरीमृदङ्ग वेणुवीणा तासां गीतस्य निनाद मनुगम्य
मानः सः । बन्दिवृन्दकोलाहलाकुलः चैतालिक कुल कलकल
सङ्कुलः बन्दिवृन्दस्य कोलाहलेन आकुलः सः । भुवन
विचरन्वापी लोकमध्यग्याप्तः । भुवनानां विचरेषु ध्यामोतीति
सः । स्नानशङ्खानाम् अमिषेक कम्बू नाम् । आपूर्यमाणानाम्
आध्मायमानानाम् अतिमुखर स्तारतरः । ध्वनिः रयः उद्घादि
उद्भूत ।

13 Afterwards having dismissed (or taken leave of) all the princes or feudatory chiefs, addressed the words, 'Please take rest' to the Chaudala girl himself, and ordered the lady, carrying the box of betel leaves along with its accessories, thus or in these words 'Let Varshampayana (the parrot) be introduced or brought into the inner apartment or harem,' the king, being surrounded or escorted (i.e., accompanied or attended on all sides) by a few trustworthy or intimate princes entered the harem or the inner apartment And having taken off (i.e., removed or put off) all the ornaments, and (as such appearing or looking) like the Sun when devoid of the cluster of its rays, or like the (vast) expanse of the sky when it is without the moon and the clusters of star, as it were, he went to the gymnasium (or the 'place of exercise'), which had the (various) appropriate ins-

instruments or necessary apparatus for physical exercise collected together in it. And having taken a light or mild (lit 'sweet,' i.e., not very excessive or fatiguing) exercise in that (gymnasium) along with or in the company of princes, who were of an equal age with him, he,—with his body being adorned or decorated with the rows or lines of the drops of perspiration, which (rows) began to appear (on his body) on account of the exertion (caused by the exercise), which (drops of sweat or perspiration) possessed the beauty (i.e., displayed or presented the appearance) on his cheeks of a bunch of slightly opened *Sindhu vara* flowers (which are of a white colour), which (drops) resembled or appeared on his chest like a mass or cluster of pearls, fallen or scattered about from his necklace broken or torn asunder by (the pressure of) hard (lit 'cruel or pitiless') exercise, which (drops of perspiration) on his broad forehead looked like or seemed to imitate as it were, the drops of nectar, appearing bright or beautiful on the surface of the crescent moon on the eighth day of a month,—and having his way being shown or pointed out by the staff bearers, who were discharging their duty of dispersing or driving away (the people or crowd), as was proper or instinctively usual for them, although the royal palace had very few people about it at that time, and by the attendants, who were very quick (i.e., acted with briskness) in getting the requisite materials ready for his bath, and who

were running hither and thither in front (of him in connection therewith),—proceeded or went to the bath room, which was spread over with a white canopy, which had a circle formed around it by groups of many or innumerable bards, which had in the centre of it (or the centre of which was endowed or provided with) a water tub or vessel made of gold and filled with scented water, which had a stool or tablet made of crystal for bathing or taking one's bath upon, provided (lit 'placed near') in it, and which was adorned (i. e. was looking beautiful or decorated, as it were) with jars meant for ablution or bathing which (jars) were placed in one part or corner of it, and were full of very sweetly scented waters the mouths of which (jars) were darkened with the swarms of (black) bees that were attracted by the sweet fragrance (of the water therein), and which (in that state) seemed as though they had their faces covered as it were, with a blue piece of cloth, for fear of the heat (of the sun) When the king who had his head besmeared with scented myrobalans [आमलक is the fruit of the *Emble Myrobalan*] crushed by the hands of young ladies, had descended or entered into the tub or reservoir of water, there waited or attended on him on all sides beautiful damsels (for the purpose of pouring water on him) who had the expanse or circumference of their breasts (i. e. , their expansive breasts) bound tightly with their silken garments, who had their bracelets pushed or driven high up (lit 'far away') on their creper like

(i e, delicate) arms (which was with a view to enable them to do their duty of rubbing the king's body uninterruptedly,—i e, whose delicate creeper like arms had their bracelets pushed or driven high up), who had their ear-ornaments well pulled up (or pulled up high, so as to be fixed up in a place on the ears, and not dangle about below them, as they usually did), who had the locks or curls of their hair thrown up or removed away from the vicinity of their ears, who had the jars of water held (in their hands) for affording a bath, and who looked like the goddesses or presiding deities of ablution or coronation (one of the chief ingredients or principal ceremonies of which consists of pouring sacred water over the head of the king to be crowned), as it were. And the king, being surrounded on all sides by those (young ladies or beautiful damsels), who had very protuberant (lit. lofty) breasts, that were round like a jar, and appearing, when he had descended or entered into the water (lit. 'into the centre of the water' tub or reservoir), like a wild or forest elephant, as it were, surrounded by (his mates) the female elephants (possessed of the round elevated temples of their forehead), shone or looked beautiful at that time or moment. Then rising from or getting out of the tub or reservoir of water (lit. 'from the water of or in the water-tub'), he stood or took his seat upon (lit. 'ascended') the bathing stool or tablet, which was white, being made of pure crystal, (and as such looked) like *Varuna*, as it were, ascending (i e, mounting or

riding upon) a swan or gander, which was white like pure crystal. Afterwards those young ladies or damsels bathed (i. e., poured or sprinkled water over) the king in due order or succession, some of them, being darkened with the (green) lustre of the emerald jars (held in their hands), and (as such) looking like personified lotus plants, with their (green) leafy cups, as it were, some of them having or holding (white) silver jars in their hands, and (as such) looking like (moon lit) nights with a flood of moon light flowing or oozing out of the disc of the full moon as it were [The idea, to be put simply, is this. Some of these ladies poured water over the head of the king from their silver jars and this has given rise to the poet's fancy which he expresses by saying that these ladies looked as if they were like so many moon lit nights in person, pouring out water in the shape of a flood of moon light as it were, from their jar like full moon. Here the ladies are compared to the moon lit nights in person their white silver jars to the disc of the full moon, and the flow of water from them, to the shedding of the flood of moon light], Some of them, having had their bodies rendered wet with sweat or drops of perspiration caused by the exertion in lifting or raising up the jars and (as such) looking like the goddesses or presiding deities of water (with water dripping from their bodies), with the water of sacred or holy places from their crystal jars as it were, some of them, like rivers from the Malaya Mountain (which overgrows

with sandalwood trees), with water mixed up or scented with sandalwood paste or fluid as it were some of them, having had their delicate or fresh and tender-leaf like hands, placed (round) on the sides of the jars that were lifted or raised up (for pouring water on the king's head), with the clusters of rays (issuing) from their (finger) nails, being scattered about or spread on all sides, and having streams of water issuing forth from the interstices (i. e., the intervening spaces or hollows, lit 'from every one) of their fingers, looked like figures on water fountains (or it may mean, like the presiding deities or goddesses of water fountains, pouring out water from them), as it were and some of them holding golden jars in their hands, bathed or sprinkled the king over with saffron water (which is of a reddish colour), and (as such) looked like the (personified) glories or splendours of the day, pouring out the morning (reddish) sun shine from the morning sun, as it were, with a view to remove the cold (produced by the bath at the time) [Here the reddish coloured saffron water from the golden jars of these damsels is fancied by the poet (respectively) to be nothing else but the reddish glow of the morning sun-shine being poured forth from the yellowish red morning sun by the personified '*glories* of the day] Then afterwards there arose a very resonant or reverberating sound of the conches, which were being blown to indicate or announce that the king had finished his ablutions, — a sound, which seemed to be splitting or break-

ing up the ears, as it were, which was followed or accompanied by the din or noisy sound of numerous or many shrill sounding tabors or kettle drums when beaten or struck (with sticks), of cymbals [भल्लरी is a kind of musical instrument, ■ sort of drum or cymbal], of drums or tabors, flutes, lutes and songs, which was mixed up (lit 'confounded or filled') with the tumultuous noise made by the groups or multitudes of bards or panegyrists, and which pervaded the intervening spaces or hollows of the (various) wordly regions (i. e., which seemed to fill up the entire atmosphere of the world).

१४—एवं च क्रमेण निर्वर्तिताभिपेक्षो विपथरनिर्माक-
परिलघुनी धवले परिधाय धौतवाससी शरदम्बरैकदेश इव
जलक्षालनविमलतनुरतिधवलजलधरच्छेदशुचिना दुकूलपट-
पल्लवेन तुहिनगिरिरिव गगनसरित्स्रोतसा कृतशिरोवेष्टनः
संपादितपितृजलक्रियो मन्त्रपूतेन तोयाञ्जलिना दिवसकर-
मभिषणम्य देवगृहमगमत् । उपरचितपशुपतिपूजनश्च निष्क्र-
म्य देवगृहान्निर्वर्तिताग्निकार्यो विलेपनभूमौ शङ्कारिभिरलिक-
दम्बरैरनुवध्यमानपरिमलेन शृगमदकर्पूरकुङ्कुमवाससुरभिणा
चन्दनेनानुलिप्तसर्वाङ्गो विरचितामोदिमालतीकुसुमशेखरः
कृताम्बरपरिवर्तो रत्नकर्णपूरमात्राभरणः समुचितभोजनैः सह
भूपतिभिराहारमभिमतरसास्वादजातप्रीतिरवनिषो निर्व-
र्तयामास ।

१४—एवं च अनेनैव प्रकारेण क्रमेण क्रमशः । निर्वर्तिता-
भिपेक्षः विहितस्नानः । निर्वर्तितोऽभिपेक्षो येन सः । अमि-
सिच + भावे घञ् । विषधर निर्मोक्षपरिलघुनी सर्पकञ्चुकाति-
सूत्रे । विषधरस्य निर्मोक्षः तद्वत् परिलघुनी ते । धवले शुक्ले ।
धीते प्रक्षालिते चाससी यच्छे । अन्तरीय उत्तरीयञ्च यसन-
द्वयम् । परिधाय धारयित्वा । शरद्वर्म्यरेक देशद्वय घनापगम-
समयगगतैकभागद्वय । शरद्विषम्यरं तस्य एकदेशः स । जल-
क्षालनधिमल तनुः धारि स्नानीय प्रमार्जन स्वच्छदेहः । जल-
क्षालनेन धिमला तनु र्यस्यसः । अतिधवलजलधरच्छेदशुचिना
अतिशयशुभ्रमेघछरद्व निर्मलेन अतिधवल्लो योजलधरच्छेदः
तद्वत्शुचिः तेन । धरतिइतिधरः पचाद्यच् जलानां धरः जल-
धरः । ननु कर्मण्यण् अन्यथा वृद्धौ जलधारे इति स्यात् । दुकूल
पल्लयेन क्षीमयस्त्रयिस्तारेण पल्लयो विस्तरे यज्ञे किसले विटपे
यने इत्यमरः । दुकूलोयः पटः तस्य पल्लयः तेन । गगनसरि-
स्त्रोतसा कृतशिरोवेष्टनः विहितोष्णीपः ह्यनार्थं उष्णीपधारणं
राक्षा कृतम् तदुक्तं स्मृतौ उष्णीपेण विनाराजन् होमं चेत् कुष्ठते-
नरः । होतुश्चक्षुर्विनाशः स्यात् होता च विकलोमयेत् ।
गगनसरित्त्रोतसा मन्दाकिनी प्रवाहेण - मन्दाकिनी धिय-
तिगङ्गा इत्यमरः । गगनसरितः त्रोतः तेन कृतशिरोवेष्टनः
तुहिनगिरिरिय हिमालय इय । तुषारस्तुहिनं हिमं इत्यमरः ।
अत्र हिमालयनृपयोः उपमोष मेयभायः प्रदर्शितः । सम्पादित-
पितृजलक्रियः । कृतपितृ तर्पणः । सम्पादितापितृनिमित्तं जल-
क्रिया येन सः । (मध्यमपदलोपीसं) मन्त्रपूतेन जप्यपधिप्रेण ।
मंत्रेण गायत्र्यादिना पूतः तेन । तोयाञ्जलिना जलाञ्जलिना आर्च-
यथा अर्घ्यं रूपेण । तोययुक्तोऽञ्जलिः तेन (मध्यमपदलोपी)
द्वियसकरम्—दिनकर्तारम् सूर्यम् द्वियसस्य करः तम् । अमि-
अणम्य अभिधाद्य । देयगृहं शिवालयम् अगमत अगच्छत तदुक्तं

ग्रन्थपुराणे यावन्नदीयते चाध्यं मास्कराय महात्मने तावन्न
 पूजयेत् विष्णुं शंकरं वा महेश्वरीम् । उपरचितपशुपतिपूजनश्च
 कृतशिवार्चनः । उपरचितं पशुपतेः पूजनं येन सः । धरं प्राण-
 परित्यागः हृदनं शिरसोऽपि वा नानभ्यर्च्य भुञ्जीत भगवन्तं
 त्रिलोचनम् इति भविष्य पुराणवचनात् शिवपूजायाः नित्यकर्मता
 अस्ति । देयं गृहात् शिवालयात् निष्क्रम्य बहिरागत्य निर्वर्तिता-
 ग्निकार्यः विहिताग्निहोत्रः । निर्वर्तितं अग्निकार्यं येन सः । याव-
 न्नैव अग्निहोत्रं कुर्यातादीतिभूते—अग्निहोत्रमिति नित्यकर्म ।
 घिलेपनं भूमौ सुगन्धितं द्रव्यं लेपं स्थाने । घिलेपनस्य भूमौ यत्र
 स्थाने च चन्दनादि गन्धद्रव्यं घाटितमिति भावः । ऋङ्कारिभिः
 ऋङ्मिति शब्दं कुरुयद्भिः । ऋङ् + क—वर्णात्कारः इतिकार-
 प्रत्ययः उच्चैस्तरां बाधपटकारः इति निर्देशात् कचित् वर्ण-
 समुदाया विभि भवति । ततो मस्थर्थीमे इन् अन्यथा क्रम + कृ +
 ताच्छ्रित्ये । अलिकदम्पकैः स्रमर समूहैः अलिनां कदम्पकास्तैः ।
 अनुबध्यमानं परिमलेन—अनुस्त्रियमाणं विमर्दगन्धेन अनुबध्य-
 मानः परिमलो यस्य तेन । मृगमदकपूर्ं कुङ्कुमयाससुरमिणा
 —कस्तूरी घनसार किञ्जल्कगन्धं प्राणातर्पणेन मृगमदश्च
 कर्पूरश्च कुङ्कुमी च तेषां यासेन सुरमी तेन चन्दनेन परि-
 पद्नेन अनुलिप्तसर्षाङ्गः उपदिग्धसफलदेहः । अनुलिप्तानि
 सर्षाङ्गाणि यस्य सः । विरचितामोदिमालती कुसुमशेखरः
 विहित सुरभिमालतीपुष्पशिरोभूषणः विरचितः आमोदिभिः
 मालतीकुसुमैः शेखरोयेन सः । कृताम्यरं परिघर्तः सम्पादितपूर्व-
 धनयसनं परियर्तनः । कृतः अम्यरस्य परियर्तो येन सः । पूजा-
 यत्र परित्यागः कृतः इति भावः । रत्नकर्णपूर्णमाश्रामरणः—मणि-
 मय कुण्डलमात्रभूषणः रत्नपचितं यत् कर्णपूर् तन्मात्रमा-
 भरणं यस्य सः । समुचितमोजनैः योग्यैकसङ्गमोजनकैः ।
 समुचितं मोजनं येषां तैः भूपतिभिः भूमिपालैः सह अभिमतत्सा-

स्यादजातप्रोतिः अमिलपित मधुरादिरसालास्यादसमुत्पन्ना-
 नुराग. अभिमतानां रसानां आस्यादेन जाता प्रीतिर्यस्य सः ।
 अरुनिरः भूपतिः अरुनिं पातीति सः अरुनि+पा+क । आहारं
 भोजनं निवर्तयामास सम्पादयामास । आ+हृ+घञ् ।

14 And (now) having in this manner finished his bath or performed his ablutions in due order, (he i e, the king) proceeded or went to the temple (lit the 'house of a deity'), having put on a pair of white and (well) washed (upper and lower) garments which were as light or fine as the slough of a snake and with his body being (absolutely) clean (or stainless) on account of his bath (lit 'being washed with water'), looking like a portion of the (clear) autumnal sky (after the rains are over), as it were, having put on a turban on his head (lit 'having donned the head covering') which was made of a fresh and tender leaf like (i e, very fine or delicate) piece of silk cloth—that was pure like a patch of very white cloud, and (as such) looking like the Himalaya Mountain (lit the 'snow mountain') having had its head or peak covered up with the (gentle) stream of the celestial river (i e, the heavenly Ganges), as it were, having performed the (religious or sacred) ceremony of offering libations of water to the manes (i e, his departed ancestors or forefathers), and having made his obisance or bow to the Sun god (lit. the 'causer or producer of the day') with a handful or palmful of water sanctified with the (recitation of the) Vedic *Mantras* or sacred syllables. After he

had performed the worship of the God Shiva (lit the 'Lord of the Beast', i. e., the Bull, which is his vehicle or conveyance), and come out of the temple,—finished or performed the ceremony of offering oblations to the Fire [lit. 'the fire business',—referring to the offering to *all deities* (वैश्व देव) made by presenting oblations to Fire before meals],—had in the chamber of (sweet smelling) ointment, had his whole body besmeared with sandalwood paste, which was perfumed or scented with the fragrance or sweet odour of musk, camphor and saffron, and the perfume or fragrance of which was being closely pursued or sought after by the humming swarms of black bees,—had his head adorned or decorated with a chaplet of very fragrant jasmine flowers,—had got his garments changed, and had a jewelled ear-ring alone on as his ornament (i. e. retaining or continuing to put on the jewelled ear ring alone as his sole ornament or decoration for the time¹ being),—the king, who was well pleased with (lit. 'had his pleasure caused by') the enjoyment or relish of the (various) tastes which were after his liking (lit the 'desired tastes', i. e., those which were quite agreeable to his palate), finished his meal (i. e., took it) with or in the company of princes (lit 'kings', who were fit (in rank or social position etc.) to take their food with him or who were usually in the habit of dining with him (lit 'whose dining was proper' with him)

१५—परिपीतधूपधूमवर्तिरुपस्पृश्य च गृहीतताम्बूल-

स्तस्मात्प्रमृष्टमणिकुट्टिमात्प्रदेशादुत्थाय नातिदूरवर्तिन्या
 ससंभ्रमप्रधावितया प्रतीहार्या प्रसारितबाहुमवलम्ब्यानवरत-
 वैत्रलताग्रद्वणप्रसङ्गातिजरठकिसलयानुकारिकरतलंकरेणाभ्य-
 न्तरसंचारसमुचितेन परिजनेनानुगम्यमानो धवलांशुकजव-
 निकापरिगतपर्यन्ततया स्फटिकमणिमयभित्तिवद्धमिवोपल-
 क्ष्यमाणमतिसुरभिणा मृगनाभिपरिगतेनामोदिना चन्दन-
 वारिणा सिक्तशिशिरमणिभूमिमविरलविप्रकीर्णेन विमल-
 मणिकुट्टिमगगनतलतारागणेनेव कुसुमोपहारेण निरन्तर-
 निचितमुत्कीर्णशालभञ्जिकानिवहेन संनिहितगृहदेवतेनेव
 गन्धसलिलक्षालितेन कलधौतमयेन स्तम्भसंचयेन विराज-
 मानमतिबहलागुरुधूपपरिमलमखिलविगलितजलनिबद्धयल-
 जलधरशकलानुकारिणा कुसुमामोदवासितप्रच्छदपटेन
 पटोपधानाध्यासितशिरोधाम्ना मणिमयप्रतिपादुकामतिष्ठित-
 पादेन पार्श्वस्थरत्नपादपीठेन तुहिनगिरिशिलातलसदृशगयनेन
 सनार्थीकृतवेदिकं भुक्त्वास्थानमण्डपमयासीत् । तत्र च
 शयनतलनिषण्णः क्षितितलोपविष्टया शनैः शनैरुत्सङ्गनिहि-
 तासिलतया खड्गबाहिन्या नवनलिनदलकोमलेन करसंपुटेन
 संवाद्यमानचरणस्तत्कालोचितदर्शनैरवनिपतिभिरमार्त्यमित्रैश्च
 सह तास्ताः कथाः कुर्वन्मुहूर्तमिवासांचक्रे । ततो नातिदूर-
 वर्तिर्नामन्तःपुराद्वैशम्पायनमादायागच्छेति समुपजातनट्टत्तान्त-

प्रश्नकुतूहलो राजा प्रतीहारीमादिदेश । सा क्षितितलनिहित-
जानुकरतला यथाज्ञापयति देव इति शिरसि कृत्वाज्ञां
यथादिष्टमकरोत् ।

१५—उपस्पृश्य आचम्य । आस्थान मण्डपं अयासीत् इति
क्रिययान्वयः । परिपोतधूपधूमवर्त्तिः परिपोताधूपधूमवर्तियेण
गृहीत धूत्रसंयुक्त ताम्रकूटादि विहित वर्तिकः गृहीत ताम्बूलः
धूतमुखाम्ब्यन्तर ताम्बूलीदलः तस्मात् पूर्वोक्तात् प्रमृष्टमणि-
कुट्टिमात् प्रदेशात् जल परिपूत मणिमय आबद्ध भूमिस्थलात् ।
उत्थाय उत्क्रम्य नातिदूरवर्तिन्या समीपस्थितया नातिदूर वर्ति-
शीलमस्याः तया ससम्भ्रमप्रधावितया शीघ्रगतिकया । प्रती-
हार्या सन्देशहारिण्या । ससम्भ्रमयथास्यात् तथा प्रधाविता
तया । प्रसारितं विस्तारितं अनवरत वेगलता ग्रहणप्रसङ्गात्
अतिजरठकिसलयानुकारिकरतलम् निरन्तरवेग समीप धारणात्
नितान्तपरिणत पल्लव सदृशकठिन पाणितलम् वेगलतायाः ग्रहणं
तस्यप्रसङ्गः तस्मात् अतिजरठः यः किसलयः तदनुकारि करतलं
यस्यतम् बाहुं भुजम् करेणबाहुना अयलम्य धृत्वा । अभ्यन्तर-
सञ्चारसमुचितेन धारमध्यगमनागमतयोग्येन अभ्यन्तरे यः
सञ्चारः तस्मिन् समुचितः तेन । परिजनेन परिचारकलोकेन ।
अनुगम्यमानः अनुसृत्यमाणः । धवलांशुक जयनिका परिगत
पर्यन्ततया शुभ्रयसन जालिका परिघेष्टितप्रान्तदेशतया धवलांशुकैः
निर्मिताः जयनिकाः तामिः परिगता पर्यन्ता यस्य तस्यभायः
तया । स्फटिक मणि निर्मित भित्तिदेशमिव । स्फटिकमणि-
मयीयामितिः तयाबद्धस्ताम् । उपलब्धमाणं दृश्यमाणं अनि-
सुरभिणाअतिशय प्राणातर्पणेन भृगनामि परिमलेन कस्तूरी-
गन्धेन आमोदिना परमसुगन्धितेन चन्दनधारिणा पाटीर
मिधितसलिलेन सिक्तशिशिर मणिभूमिम् धातशीतलमणि-

मयाधःप्रदेशम् । सिक्ता अतएव शिशिरामणिभूमिः यस्मिन्
 भूमे । अधिरल विप्रकीर्णेन सान्द्र निक्षिप्तेन अधिरलं विप्रकीर्णम्
 तेन विमलमणिकुट्टिमगगनतल तारागणेन इव स्यच्छ मणिमय
 यद्भूमि प्रदेशाकाशतलनक्षत्र समूहेन विमलं मणिकुट्टिमं
 गगनतलमिष तस्य तारागणारतेन कुसुमोपहारेण पुष्प समूहेन
 कुसुमानां उपहारस्तेन । निरन्तर निवित्त सततं ध्यातम् निर-
 न्तरं निवित्तः तम् । उत्कीर्णशालभञ्जिकानियहेन उत्क्षोदित उत्त
 लिका समूहेन । उत्कीर्णः शालभञ्जिकानां नियहो यस्मिन् तेन
 अतएव सन्निहित गृहदेयतेन आसन्न गृह देयेन । देयएव देयता
 स्वार्यं तलप्रत्ययः । सन्निहितागृहदेयता यस्मिन् तेन इव
 गन्धसलिलक्षालितेन सुगन्धिजलधौतेन । गन्धयुक्त सलिलैः
 क्षालितः तेन । कलधौत मयेन सुवर्णनिर्मितेन । स्तम्भसञ्चयेन-
 स्तम्भसमूहेन विराजमानम् शोभितम् अतिबहुलागुरुधूपपरि-
 मलम् नितान्त प्रचुरा गुरुधूप सौरभम् । अतिबहुलः अगुरुधूपयोः
 परिमलोयस्मिन् तम् । अपिलयिगलितजलनियहधधलजलध-
 रशफलानुफारिणा समस्तनिघ्नवारिसमूह श्वेतमेघखण्डानु-
 यायिना अपिलं विगलितः जलनियहोयस्मात् स अतएवधधलः
 यो जलधरः तस्यशक्तं अनुक्तुंम् शीलमस्य तेन-कुसुमामोद-
 वासितप्रच्छदपटेन पुष्पसौरभसुरभीयकृतप्रसारणप्रसनेन ।
 कुसुमानामामोदेन वासितः प्रच्छद पटःयस्यतेन पटोपधाना-
 ध्यासित शिरोधास्ता पट्टयसने वाधितमस्तम्भ्यापनप्रदेशेन ।
 पट्टस्थोपधानं तेनाध्यासितम् शिरोधामयस्य तेन । मणिमय
 प्रतिपादुकाप्रतिष्ठितपादेन मणिनिर्मिताधारपीठस्थितपदेन ।
 मणिमयीषु प्रतिपादुकासु प्रतिष्ठिताः पादाःयस्यतेन । पर्यङ्गस्य
 चत्वारः पादाश्चतुर्भुजनिर्मितेषु उच्च स्थलेषु इष्टकारन तेषु
 स्थिता आसन् इतिभावः । पाद्वर्णरत्नपादपाटेन समीपस्थ-
 मणिमय पादधारणालयस्तेन । पाद्वर्णं रत्नपादपीठं यम्यतेन ।

तुहिनगिरिशिलातलसदृशशयनेन हिमालयशिलातलश्वेतप्र-
तुल्यतरुणेन तुहिनगिरेः शिलातलेन सदृशं तेन । शयनेन तं
सनाथीकृतवेदिकम् सहित परिष्कृत भूमिकम् । सनाथीकृता वेदिक
यस्य तम् आस्थानमण्डपम् समागृहम् आस्थानं मण्डपः त
आस्थानस्य मण्डपः तम् आसमन्तात् तिष्ठन्ति अस्मिन् इति
आस्थानम्—अधिकरणे ल्युट् अयासीत् अगच्छत् । तत्र च शय
नतले तस्यां शय्यायाम् निपण्ण उपविष्टः नि + सद् + कर्तरि
गत्यर्थाकर्मकेत्यादि सूत्रेण । क्षितितलोपविष्टया भूतलस्थितया—
क्षितितले उपविष्टा तया । उत्सङ्गनिहितासिलतया—कोडस्यापि
सरलकृपाण्या उत्सङ्गे निहितासिलतातया—खड्गवाहिन्या—
खड्गं षोडुं शीलमस्या तया । अस्तिधारिण्या—रसिकया धनि
तया नयनलिनदलकोमलेन—नूतनकमलपलाशमृदुलेननयं यत्
नलिनदलं तद्वत् कोमलस्तेन—करसम्पुटेन पाणियुगलेन शनै
शनैः मग्दमन्दम्—संवाह्यमान चरणः आमृष्यमाणपदयुगलः
संवाह्यमानौचरणौ यस्यसः । सम् + धह् कर्मणि शानच् । तत्कालो
चित दर्शनैः तदायोग्यनृपसाक्षात् कारैः तत्काले उचितं दर्शनं
येषां तैः । अयनिपतिभिः भूपैः अमात्यैः मन्त्रिभिः मिश्रैश्च
सुहृद्भिश्च । सहस्राकं तास्ताः प्राग्योधिताः विविधी कथा
पात्ताः कुर्यन् विदधत् । मुहूर्तमिव कतिपयं कालम् । आसाञ्चमे
तस्यौ । आस् + कर्तरि + लिट् । ततः तदनन्तरम् । समुपजाततद्-
वृत्तान्तं प्रश्नकुतूहलो उद्भूत शुक्लवृत्तं प्रच्छालोलुपः । समुपजातं
तद्वृत्तान्तप्रश्नेकुतूहलं यस्य सः । राजा—शुद्रकः । अन्तःपुरात्
अधरोधात् । वैशम्पायनम् तन्नामकशुक्लम् । आदाय गृहीत्वा ।
आगच्छ । इति इत्थं । नातिदूरवर्तिनीम् समीपं स्थायिनीम् । प्रती-
हारोम् सन्देशं हारिणीम्—आदिदेश आज्ञापयामास । सा प्रति-
हारी । क्षितितलनिहित जानु करतला—भूमितलस्थ.पितोरुपाणि-
तला । क्षितितले निहिते जानुनो करतले च यया सा । नृपः भवान्

यथा येनप्रकारेण आह्वापयति आदिशति देव. स्वामी इति एव
 आह्वाप्तिम् आह्वतिम् शिरसि—मस्तके । कृत्वा—वारयित्वा ।
 यथादिष्टम् आह्वाप्तुसारम् । आदिष्टमनुनिष्कम्पयत्तने इति
 यथादिष्टम् यथार्थे असाहच्ये अव्ययीभाव स । अकरोत्
 अयदधीत ।

15 Having smoked (or taken¹ in the smoke of) the aromatic vapour of some fragrant drugs (or sticks of ointment), and sipped a little water with a view to rinse his mouth,—having taken or chewed betel leaves, and risen or got up from that place after its jewelled pavement had been washed or made clean (by the removal from it of the leaf on which the food was taken and besmearing it with cow dung etc), having rested or reclined (i. e., supported) his hand on or against the palm* of hand which seemed to imitate or resemble a tender leaf grown very old (or rendered rather hard) on account of the constant practice of holding or handling a cane stick and which was extended by the portress or female door keeper who was present or standing not very far (from him), and who ran up to him with great hurry,—and being followed by (a retinue of) attendants who were fit to move about (freely) in the inner apartments*, he, after having taken

* NOTE —The reading प्रसारित पाद in this context, is neither proper nor strictly correct grammatically, as some very reasonable commentators have rightly pointed out. The compound अनवरतप्रेतलता करतवक्रेण, as qualifying परिजनेन, also does not give us any suitable

his (mid day) meal or food, proceeded or went (ः ८, returned) to the hall of audience, which, on account of its ends or borders being (fully) provided with (lit surrounded by) curtains of white silk, appeared as if it had (or was bounded on all sides by) walls made of crystal jewels, as it were,—the jewelled pavement or floor, made of precious stones of—which was cool having been sprinkled over with very fragrant sandal-wood water, the sweet odour or perfume of which (water) was blended (lit surrounded on all sides) with (that of) musk,—which was thickly strewn with heaps of flowers profusely (lit 'not sparsely') scattered about, (and looked) as if (it were so strewn) with clusters of stars on the surface of the sky (in the shape)

or elegant meaning either, when our attention is drawn to the word अतिनरद्विस्तृत्य, which might be more appropriately applicable to the प्रतिहारी than to the परिजन. The readings in both cases as translated above, without the word बाहु and with the compound reading as अनवरत . . करतल, as the object of अवलोक्य, are therefore to be preferred by all means. But if however, the ungrammatical and the inelegant readings (प्रसारितबाहु and अनवरत करतलद्वयेण) be retained, the translation would run thus ' Having rested his hand on the *arm extended by the portress* etc- and being followed by his *attendants (or retinue) who had hands the palms of which* seemed to imitate or resemble etc '

of the pure jewelled pavement, as it were,—which was looking splendid or gorgeous (i e, shining forth) on account of (its being provided with) a large number (lit collection or multitude) of pillars, which were made of gold, and were sprinkled over (lit washed) with fragrant water, and which had a multitude of dolls or puppets (i e, figures) carved on them, and (which as such) looked as if they had (so many) household gods (which are also made of gold and are bathed with fragrant water every day), fixed or laid up (lit placed near together) on them, as it were,—which was rendered fragrant with a very thick aromatic vapour or smoke of the (sweet smelling) aloe wood, —and the dais or raised platform of which (hall) was provided (or endowed) with a bed or couch, which was (broad and white) like a flat slab of stone of (or on) the *Himalaya* (or 'snow—) mountain, which (bed) resembled (or imitated as it were) a patch or piece of white cloud from which the (whole) mass or quantity of water had entirely flowed or trickled away (i e, oozed out drained off or dropped away), which had its coverlet or covering sheet perfumed or scented with the sweet fragrance of flowers, the head side of which (bed) was occupied by (i e, contained) a pillow made of fine silk cloth, the (four) feet of which had every one of them been made to rest on stands or pedestals made of jewels or precious stones, and near or at the side of which there stood a jewelled foot stool And (then) lying down there on the surface of the bed,

with his feet being gently shampooed with the hollows of her hands, which were soft like a leaf or petal of a fresh lotus, by the female sword bearer, who was seated close by on the floor or the surface of the earth, and had her sword placed or thrown into her lap, and conversing or talking about the various (lit. 'those and those') matters (i. e., subjects or topics) with princes or feudatory chiefs (lit. kings or lords of the earth), ministers or counsellors and friends or comrades whose interview with him at that time was proper or usual, he reposed (lit. 'sat or remained'—in that state) for a very short while (lit. a moment or any short space of time) Thereafter the king, who had his curiosity aroused for asking a question relating to his account or story, ordered the portress, who was standing not very far (from him), thus 'Come after having taken (i. e., go and fetch) Vaishampayana from the inner apartment' She, having bent down her knees, and placed the palms of her hands on the ground, and having bowed to (lit. having placed on her head) his command (i. e., received it by bowing down her head to it), saying, 'Your majesty's command will be obeyed (or as your majesty commands)', did as she had been ordered to

१६—अथ मुहूर्तादिव वैशम्पायनः प्रतीहार्या गृहीत-
पञ्जरः कनकचेतलतावलम्बिना किञ्चिदवनतपूर्वकायेन

सितकञ्चुकावच्छन्नवपुषा जराधवलितमौलिना गद्गदसवरेण
 मन्दमन्दसंचारिणा विहंगजातिप्रीत्या जरत्कलहंसेनेव कञ्चु-
 किनानुगम्यमानो राजान्तिकमाजगाम । क्षितितलनिहित-
 करतलस्तु कञ्चुकी राजानं व्यज्ञापयत् । देव देव्यो
 विज्ञापयन्ति । देवादेशादेव वैशम्पायनः स्नातः कृताहारश्च
 देवपादमूलं प्रतीहार्यानीतः । इत्यभिधाय गते च तस्मिन् राजा
 वैशम्पायनमपृच्छत् । कच्चिदभिमतमास्वादितमभ्यन्तरे भवता
 किञ्चिदशनजातमिति । स प्रत्युवाच । देव किं वा नास्वा-
 दितम् । आमत्तकोकिललोचनच्छविर्नीलपादलः कपायमधुरः
 प्रकाममार्पीतो जम्बूफलरसः । हरिनखरभिन्नमत्तमातङ्गकुम्भ-
 मुत्तरक्ताद्रभुक्ताफलत्विषि खण्डितानि दाडिमबीजानि ।
 नलिनीदलहरिन्ति द्राक्षाफलस्वादूनि च दलितानि स्वेच्छया
 भाचीनामलकीफलानि । किं वा प्रलपितेन बहुना । सर्वमेव
 देव्योभिः स्वयं करतलोपनीयमानममृतायते । इत्येवंवादिनो
 वचनमाक्षिप्य नरपतिरब्रवीत् । आस्तां तावत्सर्वमेवेदम् ।
 अपनयतु नः कुतूहलम् । आवेदयतु भवानादितः प्रभृति
 कात्स्न्येनात्मनो जन्म कस्मिन्देहे । भवान्कथं जातः । केन
 वा नाम कृतम् । का माता । कस्ते पिता । कथं वेदानामा-
 गमः । कथं शास्त्राणां परिचयः कुतः कलाः समासादिताः ।
 किं जन्मान्तरानुस्मरणमुत वरप्रदानम् । अथवा विहंगवेप-
 भारी कच्चिच्छन्नं निवससि । क-वा पूर्वमुपितम् । कियद्वा

वयः । कथं पञ्जरबन्धः । कथं चाण्डालहस्तगमनम् । इह वा
 कथमागमनमिति । वैशम्पायनस्तु स्वयमुपजातकुतूहलेन सव-
 हुमानमवनिपतिना पृष्टो मुहूर्तमिव ध्यात्वा सादरमब्रवीत् ।
 देव महतीयं कथा । यदि कौतुकमारुर्ण्यताम् ।

१६—अथ प्रतिहार्या—सन्देशहारिण्या गृहीत पञ्जर. धृत
 शलाकागारः गृहीतः पञ्जरो यस्य सः वैशम्पायनः शुक्र कनक-
 वेन्नलतावलम्बिना—सुवर्णखचितवेतसयष्टिधारिणः कनक-
 खचितां वेन्नलतां अवलम्बितुं शीलमस्य तेन । किञ्चिद्वनत-
 पूर्वकायेन वार्धस्य वशादीपलघ्नअग्रशरीरभागेन । किञ्चिद्वनतः
 पूर्वकायो यस्य तेन । पूर्वकायस्य सः पूर्वं कायः पूर्वापराधरोत्तर
 मित्यादि सूत्रेण एकदेशी तत्पुरुषः । सितकञ्चुकावच्छन्नवपुः
 धवलकूपसिकावृतशरीरेण—सित कञ्चु केनावच्छन्नं वपुर्यस्य
 तेन । कैराधवलितमौलिना—वार्धस्य श्वेतोरुतकेश पाशेन ।
 जरया धवलितः मौलिर्यस्य तेन । गद्गदस्वरेण अस्पष्टकण्ठ-
 रवेण—गद्गदः स्वरो यस्य तेन मन्दमन्दसञ्चारिणा शनैः शनैर्गा-
 मिता—मन्दं मन्दं सञ्चारितुं शीलमस्यतेन । (युद्धपुरुषः कल-
 हंसेन तुल्य इति तद्धर्मं वशात्) कञ्चुकिना अन्तःपुरचारिणा
 तदुक्तं भारते अन्तःपुरचरः सोऽति वृद्धो गुणगुणाचितः सर्वका-
 र्यार्थं कुशलः कञ्चुकी त्वमिधीयते । विद्वज्जातिप्रीत्या पक्षिजाति
 प्रणयेन-विहायसामञ्ज्यतीतिविद्वद्भ्यः तस्य जातौ प्रीतिः तथा-विहा-
 यस् + गम् + खच् डितवत् । जरत्कलहंसेमेव वृद्धकादम्बकेन इयं
 जरत् चासौ कलहंसः तेन । जीर्यतेरत्रिन् । अनुगम्यमानः अनु-
 वृज्यमानः । वैशम्पायनशुक्रः । मुहूर्तादियईपत् कालानन्तरमेव राजा-
 न्तिकं नृपसमीपम्—आजगाम प्राप्तवान् । क्षिति तल निहित कर-
 तलस्तु भूमितलस्यापितपाणितलस्तु कञ्चुकी-अन्तःपुरचारी
 राजानम् शूद्रकम् व्यज्ञापयत् बोधितवान् । देव नृप । देव्यः महिष्यः

धिगापयन्ति बोधयन्ति । देवादेशात् भवदाज्ञया । देवस्या-
 देशस्तस्मात् एषः अयम् । वैशम्पायनः शुक्रः । स्नातः सितः ।
 कृताहारः भुक्तः कृतभोजनोवा कृत आहारः येन सः प्रतीहार्या
 सन्देशहारिण्या । देवपादमूलं-नृपचरणसमीपम् । आनीतः
 प्रापितः । इति एवम् अभिधाय उक्त्वा अभिपूर्वस्य धा धातोर्भाष-
 णार्थः । तस्मिन् गते च कञ्चुकिनिपाते प्रस्थिते च वा । राजा
 नृपः । वैशम्पायनम् शुक्रम् अपृच्छत् प्रष्टवान् । भयतात्पर्या ।
 अभ्यन्तरे अन्तःपुरे । किञ्चित् किमपि । अशनजातम् आहार्यं वस्तु
 समूहः । अभिमतम् यथेष्टम् । आस्थादितम्-भुक्तम् । इति
 कश्चित् प्रश्ने । सः-शुक्रशावकः । प्रत्युवाच-उत्तरं दत्तवान् ।
 देवनृप । किम् किञ्चित् । न-नो । आस्थादितम्-भुक्तम् । इति न
 किन्तु तथैव भुक्तम् । आमत्तफोकिललोचनच्छविः मद्यपान-
 मत्त पिकनयनद्युतिः । आमत्तस्य कोकिलस्य लोचनच्छविरि-
 षच्छविर्यस्य सः । नीलपाटलः- श्यामश्वेतरक्तः । नीलश्चासौ
 पाटलः सः । पणोषणैनेतिकर्मधारयः अन्यथा द्वयोरपि विशेषण
 वाचकयोः विशेषणसमासोनस्यात् । कपायमधुरः कपायरसमिष्ट-
 रसः । कपायश्चासौ मधुरः सः । मधुरस्य विशेष्यत्वं विशेष्य-
 त्वविषयत्वात् कर्मधारयः । जम्बूफलरसः जम्बूफलजन्यनि-
 र्यासः । प्रकाम-पर्याप्तम् । आपोतः धीतः । हरिन्तरभिन्न-
 मत्तमार्तगकुम्भमुत्तरत्तार्तमुक्ताफलत्वोपि—सिद्धपुनर्मूयिदारि-
 तक्षीयगजमस्तकस्थमांसपिण्डफलकवह्निर्गतकधिरन्तिलक्ष्मीति क
 प्रभावन्ति दूरेः नखरैः मित्राः येमत्तमातंगाः तेषां कुम्भे-
 भ्य मुक्तानि रक्तेन आर्द्राणि च मुक्ताफलानि तेषां त्रिदि-
 पत्विङ् तेषां तानि । दाडिमधीजानि-दाडिमफलकारणकणाः
 मण्डितानि चंचुपुटेन पण्डित्या मलितानि । नलिनीदलहरि-
 न्ति-कमलिनीपत्रहरितवर्णानि । नलिन्याः दलघत् हरिन्ति तानि ।
 द्राक्षाफलस्यादूनि द्राक्षावत् सुरसानि । प्राचीनामलकीफलानि-

प्राच्यक्षीरघात्री प्रसधान् । प्राचीनानि आमलक्याः फलानि
 तानि । स्येच्छया-ययेष्टम् । दलितानि आमर्द्य भक्षितानि ।
 किंवा किं प्रयोजनम् । षडुना-अधिकेन । प्रलपितेन-वृथाकथनेन ।
 देवीभिः राज्ञीभिः । स्वयम्-आत्मना । करतलेन-पाणिकमलेन ।
 उपनीयमानम्-दीयमानम् । सर्वमेव-निखिलमेव वस्तु जातम् ।
 अमृतायते-पीयूषवदाचरति । कर्तुः-क्यङ् सलोपश्चेति आचा-
 रार्थे क्यङ् । पीयूषममृतं लुपेत्यमरः । एवं धादिनः पूर्वोक्तभा-
 पिणः । शुक्स्य । ध्वनम्-ध्वः । आक्षिप्य असमाप्तमेव
 नियार्थ्य नृपतिः-शूद्रकः । अग्रधीत्-उक्तवान् इदम्-पतत्त्वदुक्तम् ।
 सर्वमेव-सकलमपि । आस्नाम्-तिष्ठतु तावत् । सर्वथा-साक-
 ल्येन । नः अस्माकम् । कुतूहलम्-अथलोलुपत्यम् । अपनयतु
 निवारयतु । कुतू चर्ममयभाण्डं हलति अनेन तत् कुतूहलम् ।
 रम्यं-वस्तु समालोक्य लोलुपत्वं कुतूहलम् इतिदर्पकारः ।
 भवान् त्यम् । आदितः प्रभृति-जन्मनः आरभ्य । कात्स्न्येन
 साकल्येन । आत्मनः स्वस्य । वृत्तम् । आवेदयतु कथयतु । अत्र
 साकल्येनेत्येव पाठः साधुः कात्स्न्येनेति पाठेतु परुष वर्णत्वात्
 दुःअथस्यदोषः सकलकथिनिपिद्धः प्रसज्येत । कस्मिन्-कतमेदेशे
 जन्म-उत्पत्तिः भवान्-त्यम् कथम्-केन प्रकारेण जातः-उद्भूतः
 केन च कतमेन च । नाम-वैशम्पायनेत्यात्मकज्ञानमधेयम् । कृतम् ।
 विहितम् । का-कतमा । माताजननी । कः । किञ्चामा । पिता
 जनकः । कथम् वेदानाम्-श्रुतीनाम् । आगमः-प्राप्तिः । कथम् ।
 शास्त्राणाम्-आगमानां । परिचयः—विशेषज्ञानम् । कुतः-
 कस्मात् । कला-चतुष्पष्टिप्रकाराः नृत्यगीतादयः गुणाः । समा-
 सादिताः-प्राप्ताः । सम्+आ+सद्+णिच्+क । किं-कथम् ।
 जन्मान्तरानुस्मरणम्-पूर्वजन्मवृत्तस्मृतिः । अन्यज् जन्म
 जन्मान्तरम् तद्वृत्तस्यानुस्मरणम् तत् (मध्यमपद लोपि-
 समासः) । (नच राज्ञः शुकेनसहाधुनायधि आलापाभावेन कथं

नृपेण विज्ञातं यत् शुक्रः जन्मान्तरवृत्तं स्मरति इति वाच्यम् ।
 शुक्रस्य स्नानभाजनसमये परिचारिकाणां वा देवीनां द्वारा
 नृपशुद्रकस्य तदवगमात्) । उत अथवा । वस्त्रदानम्-अभिलषि-
 तसमर्पणम् । कस्यचित् सिद्धस्य । अथवा । विहंगवेपधारी-
 खगाकारधारणशाली । विहंगस्य वेषं धतुं शीलमस्य सः ।
 विहायलोचिह इति वार्त्तिकेन-विहायस्+गम्+ङः विहादेशः
 च । कश्चित् कतमः । महात्मा । छुन्नं अन्तर्हितरूपेण । निवससि
 आस्ते । क-कुत्र वा । पूर्वम्-प्राक् । उपितम् अवस्थितम् । वस्+
 क्तः वसतिजुधोरिट् इति इट् । कियत्-वा किम्परिमाणं च । वयः-
 आयुः । कथम् । पञ्जरबन्धः-शुलाकामय पक्षिबन्धनबन्धनम् ।
 पंजरे बंधः सः । सिद्धशुष्कपक्ष्मधैश्चेति तत्पुरुषः । बंध्+घञ्
 बन्धः । कथम् । चाण्डालहस्तगमनम् । श्यपाकफरगतिः ।
 चाण्डालस्य हस्ते गमनम् तत् । पण्डीतत्पुरुषगर्भितः सप्तमी
 तत्पुरुषः सप्तमीशीर्षैरितियोग विभागात् । चण्डि कोपे इति
 धातोर्भाषेघञ् चण्डनं चण्डः । चण्डेनालतीति चण्डालः ।
 क्रोधभूषण इत्यर्थः । अथवा चण्डमासमंतात् लाति गुरुणतीति
 चंडालः चंडाल एव चाण्डालः स्वार्थेऽण् प्रज्ञादिभ्यश्चेति । इह
 वा-अत्र च । कथम् । आगमनम् प्राप्तिः । इति । घैशम्पायनस्तु-
 शुक्रशिग्रुरपि । उपजातकुतूहलेन-उत्पन्नवृत्तभ्रमणलोलु-
 पत्येन । अथनिपतिना-शुद्रकेण । सवदुमानम्-सादरम् । षडु-
 अधिकमानम् तेन सहितम् तत् । क्रियाविशेषणम् । तेन सहेतितु-
 ल्ययोगे इति षडुग्रीहिः समानस्य सादेश-धोपसर्जनस्ये त्यनेन-
 सूत्रेण । स्वयम्-आत्मना । पृष्टः-जिज्ञासितः । मुहूर्त्तमिष-
 ईपत्कालमिष । ध्यात्वा-स्मृत्या । सादरम् अधिकमानपूर्वकम् ।
 अत्रयीत्-अयोचत् । देय नृप । इयम्-पया । कया-वार्त्ता । महती
 पृथ्वी । अस्ति-वर्तते । यदि-चेत् । कीनुकम्-अवशोत्कटोत्कटका ।
 आकर्ष्यताम्-अयताम् ।

16. Thereafter in a very short while (lit only in a moment's time, as it were), Vaishampayana, having his cage held by the portress or the female door keeper, and being followed by the Chamberlain, who was resting or supporting himself on a cane stick mounted with gold (or on a golden staff), the front portion of whose body was slightly bent (in consequence of his advanced age), whose body was covered or clad with a white close fitting jacket (वस्त्रुक is a garment or dress fitting close to the upper part of the body, a jacket etc), whose head had been rendered grey or white with old age, whose voice was faltering (i.e., who had an indistinct or stammering utterance due to advanced age), and who walked very slowly, and who (as such or in that state, namely, with a white jacket and grey hair) looked like an old swan, following him on account of his (natural) love or affection for the *bird class* (to which *as a swan* he would himself belong), as it were,—came near to or into the presence of the king. The Chamberlain, then, having placed the palms of his hands on the ground or the 'surface of the earth', made ■ representation or request in ■ respectful manner to the king (thus or in these words) "My Lord! Their majesties the queens inform (you thus) 'In obedience to the command of your majesty, this Vaishampayana, having been bathed (or given ■ bath), and having taken his food, has been brought near (lit. at the root of) your majestys' feet by the portress'." On his having gone away (or moved to a side) after

having said so, the king enquired of Vaishampayana (saying) 'I hope or trust that you have taken (i e, eaten or tasted) something to your liking out of all the varieties (lit multitude or collection) of food in the inner apartment'. He said in reply, 'My Lord ! What (indeed is there that) I have not tasted ? I have had to my heart's content or satisfaction (i e, drunk profusely of) the juice of the *Jambu* or Jamun fruits (i e the rose apple or *Eugenia Jambolana*), having the lustre or bright appearance of the eyes of an intoxicated or inebriated cuckoo, looking purple or reddish blue (in colour), and being astringent and sweet (in taste), I have had broken to pieces (with my bill or beak, i e, I have eaten after breaking them to pieces) the seeds of pomegranate, having the lustre or external appearance of (i e, looking like) pearls, wet or smeared with blood and dropped down or fallen (being disengaged) from the temples or frontal globes on the upper part of the forehead of an elephant in rut, on their being torn asunder with the nails or claws of a lion, I have had broken or shattered to pieces (with my beak, i e, chewed or eaten after breaking them) the old *Amalaka* or myrobalan fruits, just as I wanted (i e, in accordance with my free will or sweet choice),—(those fruits which were green like the leaves of the lotus plant and tasted (sweet) like (i e, had the taste of) grapes' in short or to be brief (lit. 'Or what is the use of talking much'),—everything that was being presented or given (to me) by their majesties the Queens with

their own hands tasted (sweet) like nectar,' There-
 upon, having interrupted or cut short the speech or
 words of him (ऽ इ , the parrot) who had been speaking
 in that strain, the king said 'Let all this, however,
 remain alone for the time being, (first of all, be so
 good as to) remove or satisfy our curiosity. You please
 let us know or tell us in full detail from the very
 beginning (as to all this, namely),—In what country
 were you born (lit tell us 'your birth in what country')?
 How were you born? By whom were you christened
 or named? Who (was your) mother? Who (was)
 your father? How did you (happen to) learn or
 acquire the (knowledge of the) Vedas? How came
 you to be acquainted with the *Shastras* or the various
 religious or scientific works? Whence did you obtain
 the (knowledge of the various) arts? Is it the re-
 collection of (any of) your past or previous lives (ऽ इ ,
 your former existences or births, that is, is all this
 knowledge of yours due to the persisting memory of
 your former lives) or (is it due to) the gift (to you) of
 a boon (by some supernatural being)? Or are you
 somebody (ऽ इ , some great soul or personage) living
 concealed or secretly in the disguise of a bird? Where
 again did you live or remain formerly or before? Or
 what (lit how much) is your age? How came you
 to be confined into a cage? How did you happen to
 fall into the hands of a Chandala? Or how did you
 happen to arrive or come here (lit 'Or how your arri-
 val here') Vaishampayana, however or on his part,

being (thus) questioned with great regard or honour by the king, who had himself or personally had a curiosity aroused in him respectfully said after having for a short while only revolved or thought over in his mind 'My Lord! The (lit 'this') tale is a long one, if (however, you have) a curiosity, (then) be pleased to listen —

१७—अस्ति पुत्रापरजन्तानां धवलावनलमा मध्यदन्ता-
 कारभृता मुखलु भुवा वनसुसुल्लमदजलसकसुवर्धितर-
 ताविकचनलकुसुमचिकुरमत्युद्यतया तासुगणमिव शिखर-
 दशलप्रमुदहन्निः पादपरपशाभिता मदकलकररकुलदश्यमान-
 मारिचपञ्चवा नरिस्तलभकरमुदिततमालाकिसलयामोदितो-
 मयुमदापरक्तकरलीकुमालकामिलचलविता सचरद्वन्द्ववत्तचर-
 णालक्तकरसरजितेनेन पञ्चवप्रचयेन सञ्जादिता शुककल-
 दालितदाडिमोफलद्वद्वाद्रोक्रिततलसुतचपलकपिकम्पितनकौल-
 द्युतपञ्चनफलद्वन्द्वनरुतनिपतितुम्सुमरणभासलः प्रथिक्-
 लेनरुचिबलपञ्चवसस्तुरतिमदारजादिकरकतमीरिरिक्सेर-
 परिगतमान्तस्ताम्यूलतावनन्दपुगखण्डमाण्डितनलक्ष्मासास-
 भनरिपु विराजिता लतामण्डपरन्मदमातङ्गमपोलस्थलगलि-
 तमदसलिलसितोत्तेन निरुत्तरमेलाहवाउनेन मद्रगन्धिनान्य-
 कारिता ननसुखलनभम्भमुक्ताफललुब्धः शयूरसनापात-
 भिरभिहन्यमानससरिज्ञता प्रेताधिपनग्राव सदासुनिहित-

मृत्युभीषणा, महिषाधिष्ठिता च समरोद्यतपताकिनीव वाणास-
 नारोपितशिलीमुखा विभुक्तसहनादा च कात्यासनाव प्रच-
 लितखड्गभीषणा रक्तचन्दनालंकृता च कर्णासुतक्रथेव सनि-
 हितत्रिपुलाचला शशोपगता च कल्पान्तप्रदोपसंध्येव प्रवृत्त-
 नालकण्ठा पल्लवारुणा चामृतमथनवेलेव श्रीद्रुमोपशोभिता
 वारुणीपरिगता च भाट्टडिव घनश्यामलानेकशतद्वदालंकृता
 च चन्द्रमूर्तिरिव सततमृक्षसार्थानुगता हरिणाध्यासिता च
 राज्यस्थितिरिव चमरमृगवालव्यजनोपशोभिता समदगज-
 घटापरिपालिता च गिरितनयेव स्थाणुसंगता मृगपतिसेविता
 च जानकीव प्रसूतकुशलवा निशार्चपरिमृहीता च कामिनीव
 चन्दनमृगमदपरिमलवाहिनी रुचिरागुरुतिलकभूषिता च
 सोत्कण्ठेव विविधपल्लवानिलबीजिता समदना च वालग्रीवेव
 व्याघ्रनखपङ्क्तिमण्डिता गण्डकाभरणा च पानभूमिरिव
 प्रकटितमधुकोशकशता प्रकोर्णविविधकुसुमा च क्वचित्प्रलयवे-
 लेव महावराहदंष्ट्रासमुत्प्लावधरणिमण्डला क्वचिदशमुखनगरीव
 चटुलवानरवृन्दभज्यमानतुङ्गशालाकुला क्वचिदचिरनिवृत्त-
 विवाहभूमिरिव हरितकुशसमित्कुसुमशमीपलाशशोभिता क्वचि-
 दुद्भट्टमृगपतिनादभीतेव कण्टकिता क्वचिन्मत्तेव कोकिलकुल-
 प्रलापिनी क्वचिदुन्मत्तेव वायुवेगकृततालशब्दा क्वचिद्विधवेत्रो-
 न्मुक्ततालपत्ना क्वचित्समरभूमिरिव शरशतनिचिता क्वचिदमर-
 पतितनुरिव नेत्रसहस्रसंकुला क्वचिन्नारायणमूर्तिरिव तमाल-

नीत्या क्वचित्पार्थरथपतामेव वानराक्रान्ता क्वचिदरनिपति-
 द्वारभूमिरिव क्षेत्रलताशतदुष्प्रवेशा क्वचिद्विराटनगरीय रीचन-
 गतामृता क्वचिदम्बरश्रीरिव व्याघ्रानुगम्यमानतरलतारकमृगा
 क्वचिद्वृष्टहीतभूतेषु दर्भचीरजश्वल्कलधारिण्यपरिमितबहुल-
 पत्रसंचयापि सप्तपर्णभूषिता क्रूरसत्त्वापि मुनिजनसेविता
 पुष्पपत्यपि पवित्रा विन्ध्याटवी नाम ।

विन्ध्याटवीवर्णनम्—

१७—अस्तीतिप्रियया विन्ध्याटवीनामेति दूर पश्चिन्ता
 यत्तुपदेन सयन्त्रः । अतः आरभ्य प्रथमान्तानि विन्ध्याटवी
 विशेषणानि सन्ति । पूर्वापरजलनिधिवेलायनलग्ना-प्राक्पदिचम
 त्रिग्यर्त्तिखानरतीराख्य मंयुता । पूर्वापरीयो जलनिधी तयोः
 त्रैलयोः यत्पुनतम् लग्ना सा । जलानिनिधीयन्तेऽस्मिन् स जल
 निधि । करणाधिकरणयो रिति अधिकरणे विः प्रत्ययः । मध्य-
 देशालंकारभूता । हिमयद्दुविन्ध्ययोर्मध्यं यत् प्राग्बिनशनादपि ।
 प्रत्यागं प्रयागाश्च मध्यदेशः प्रकीर्तितः इतिमनुः । पुरुक्षेत्रमध्य-
 यर्त्तिस्थलालङ्कृतिः । मध्यदेशस्यालंकारभूता सा । भुयः भूमे ।
 मेललेय बांधीदामेयः यनकरिबुलमदजलसेकसम्पर्धितः अरण्य
 गजममूह दानवारि सेचन सम्युद्धैः । यनकरि बुलस्य मदजल-
 मेहेन संपर्धितास्ते । पादपैरित्यर्थः । अनियिक्चघयलङ्गुम
 निजरम् अनिशयम्पुदितश्येत पुत्र पुत्रम् । अतिविक्त्रजानां
 धयलेनां वुस्तुमानां निजरस्मम् । अम्पुशनया प्रवृष्टीप्रत्येन ।
 शिगरदेशलग्नम् स्थोर्ध्वमदेशसम्पदम् । शिगरदेशे लग्नस्मम् ।
 तारागणमिष नक्षत्रपुत्रमिष । उद्दण्डदृशि-धारयद्दृशिः ।

पादपैः-वृक्षैः । पादैः विवन्ति तैः । पाद+पा+कः । उपशो-
 भिताः—मण्डिता । मदकलकुररकुल दश्यमानमरीचिपल्लवा
 मदमत्तोत्कोशखगलमूह चंचूपुटास्वाद्यमानमरीचिवृक्षपत्रा ।
 मदकलैः कुररकुलैः दश्यमानाः मरिचपल्लवाः यस्यां सा ।
 करिकलभकरमृदिततमाल किसलयामोदिनी-हस्तिशावकशुण्डा-
 मर्दिततापिच्छवृक्षसौरभवती । करिकलमानां करैः मृदितैः-तमा-
 लकिसलयैः आमोदिनी सा अथवा किसलया नामामोदोऽस्ति
 अस्याः सा । मत्थर्याय इनिः ततोऽङीप् । कलभपदस्य हस्तिशा
 वकरूपार्थत्वात् करिपदोपादानन्निरर्थकम् इति तु न वाच्यम् ।
 विशिष्टवाचकानां पदानां विशेषणपदसमवधाने विशेष्य
 मात्रपरत्वम् इतिन्यायात् कलभपदस्य शायकमात्रार्थत्वम् ।
 विशेषणवाचकस्य करिपदस्य सान्निध्यात् । यथा स कीचकैर्मा-
 रुतपूर्णरन्ध्रैः कूजद्भिरापादित वंशकृत्यम् । इति रघुवंशेऽपि
 कीचकपदस्य वंशमात्रार्थकताननु ध्वनिमद्वयंशवाचकत्वम् ।
 मादृतपूर्णरन्ध्ररूपस्य विशेषणस्य सामीप्यात् । मधुमदो-
 परक्तकेरलीकपोलकोमलच्छयिना-मद्यपानमत्तेपल्लोहित केरल
 वेशीयरमणी गण्डदेशमृदुलद्युतिना । मधुमदेनोपरक्ताः ये केर-
 लीनां कपोलाः तेषां कोमलच्छयिरियच्छयिर्यस्य तेन । संचरद्घन-
 देवताचरणालक्तकरसरञ्जितेनेधभूमदरण्यदेवीपादस्थितलाक्षाद्र-
 धरक्ती कृतेनेध । संचरन्तीनां घनदेयतानां चरणालक्तकरसै-
 रंजितः तेन । पल्लवप्रचयेन-किसलयसमूहेन । संछादिता
 आवृता । शुककुलदलितदाडिमीफलद्रवार्द्राङ्गिण तलैः-कीरसमूह-
 खण्डितदाडिम रसकिलञ्च निम्नभूमिभागैः । शुककुलेन दलितानां
 दाडिमी फलानां द्रवैः आर्द्राङ्गतानि तलानि येषां तैः ।
 अतिचपलकपिकम्पितकङ्गोलच्युत पल्लवफलशथलः नितान्त-
 चञ्चलवानरगण संचालितकङ्गोलारयवृक्ष विशेष पतितपत्र
 प्रसवचित्रवर्णैः अतिचपलैः कपिभिः कम्पिताः येकङ्गोलाः तेभ्यः

द्युतानि फलशकलानि येषु तैः । अनवरत निपतितकुसुमरेणुपां
 सुलैः-निरन्तरावशीर्णं पुष्पपरागसधूलिकैः अनवरतं निपतितानां
 कुसुमानां रेणुभिः पांसुलाः तैः । पांसु + मत्वर्थीयः लच् । अधिक
 जनरचित लवंगपल्लवसंस्तरैः = पान्यसमूह निर्मित लवंगपत्रा-
 सनैः । पद्मलुपते-पल्लवाः । पाद + लृ + अय । अधिक जनैः
 रचिताः लवंगपल्लवानां संस्तराः येषु तैः । अति कठोर नारिकेल
 केतकीकरीरघकुलपरिगतप्रान्तैः-नितान्तकठिनश्रीफलकेतकी पत्र-
 विहोतसकण्डक बहुलवृक्षविशेषपरिवेष्टितपर्यन्तदेशैः ।
 अतिकठोरैः नारिकेल केतकी करीरघकुलैः परिगताः प्रान्ता
 येषु तैः । ताम्बूलोलताघनद्वयपूगखण्डमण्डितैः । नागवल्ली
 परिवेष्टितफुल्लकतसमूहभूषितैः । ताम्बूलोलताभिः अथनद्वं
 पूगखण्डं तेन मण्डिताः तैः । वनलक्ष्मीवासमयनैरिध-फाननधी
 निवास गृहैरिध । वनलक्ष्म्याः वासमयनानि तैः लक्ष्मेर्मुदचेति
 लक्ष् + ईः मध्येमुट् । लतामण्डपैः निकुञ्जैः विराजिता शोभिता ।
 उन्मदमातङ्गकपोलस्थलगलितसलिलसिक्तैर्नेत्र-उन्मत्तगज गण्ड-
 देशयिशीर्णमदजलक्षालितैर्नेत्र । उन्मदानां मातङ्गानां कपोल-
 स्थलेभ्यः गलितानि धानि सलिलानि तैः सिक्ता तेन । अतएव
 मदगधिना दानसौरभधता । मदस्य गंध इव गंधोयस्य तेन ।
 उपमानाच्चेति गंधस्येकारः । पल्लोलताधनेन-पल्लवल्लीफाननेन ।
 निरन्तरम्-सान्द्रम् । अंधकारिता-परिवृता-वा कृतांधकारा । नल-
 मुपलग्नेमकुम्भमुक्ताफललुब्धैः-करजाग्रमागस्थितहस्ति कपोल
 मीक्तिकलोलुपैः । नयमुखेषु लग्नानि इमकुम्भानां मुक्ता
 फलानि तेषु लुब्धाः तैः । शयरसेनापतिभिः-व्याधयलाध्यक्षैः ।
 शयराणां सेनानां पतयः तैः । अभिहन्यमानकेशरिशता-व्यापा-
 धमानसिंहसमूहा अभिहन्यमानं केशरिशतं यस्यां सा ।
 प्रेताधिप नगरीय-संयमिनीनामकयमपुरीय । प्रेतानामधिपः
 तस्य नगरी सा । सदासन्निहितमृत्युमीपणा—निरन्तरावस्थित

हिंसकजन्तुभयानका । अथवा सततस्थितसर्पभीतिदा—नग-
रीपक्षे तु निरन्तरावस्थितयमभयावहा-सदासन्निहिताः ये मृत्युव-
धा यो मृत्युः तैःवा तेन भीषणा सा । लक्षणया मृत्युपदेन मृत्यु-
दाजन्तवः पक्षे मृत्युदो यमः ग्राह्यः । महिपाधिष्ठिता च धन्य-
सैरिभसहिता—नगरीपक्षे यम्वाहनगयलसमाधिता । समरो-
द्यतपताकिनीय—युद्धप्रवृत्तसेनेव—समरायोद्यता या पताकिनी
सा । घाणासन समारोपित शिलीमुखा—पीतशालतरुसमाधिष्ठित
न्नमरा । सेनापक्षे—शरासन स्थितघाणा । घाणासनेषु आरो-
पिता शिलीमुखा यस्यां वा यया सा । विमुक्तसिंहनादा च
प्रचरित केसरि गर्जिता । पक्षेत्यक्तमृगेन्द्रध्वनिः । विमुक्ताः
सिंहनादाः यस्यां पक्षे सिंहवत्नादाः यस्यां सा । कात्यायनीय-
दुर्गेध प्रचलित खड्गभीषणा—संचलितगंडकभीतिदा । दुर्गा-
पक्षेतु—चंचलीभूत कृपाण भयानका । रक्तचन्दनालंकृता च
रक्तचन्दनतरुमण्डिता । पक्षे रक्तचन्दनानुलेपन शोमिता । रक्त-
चन्दनैः वा रक्तचन्दनेनालंकृता सा । कर्णी सुतकथेय—चौर्य-
शास्त्र संचालक क्षत्रियविशेषयार्त्तध कर्णीसुतस्य कथा सा । सन्नि-
हितायिपुलाचला—आसन्नविशालपर्वता—पक्षे समीपवर्त्तिधिपु-
लाचलाख्यमित्रयुक्ता । सन्निहिताः विपुलाचलाः यस्याः सा पक्षे
सन्निहितौ विपुलाचलौ यस्याः सा । शशोपगता च क्षुद्रमृग
विशेषव्याप्ता । कथापक्षे शशनामसचिव विशिष्टा । शशोपगता
सा पक्षेतु—शशेनापगता सा । तदुत्तमं गृहत्कथायाम् कर्णीसुतः
करटकः स्तेयशास्त्रप्रवर्त्तकः ख्याती तस्य सगायी द्वौ विपुलाचल
संज्ञकौ शशोर्मत्रियरस्तस्य ॥ इति ॥ कादम्बरी कथा गृहत्कथाम्
उद्भूतय निर्मिता इति तदीयै कोनपद्मिनरक्षस्वितेन पूर्वोक्तपद्येना
गम्यते । पल्लवान्ते प्रदोषसंधेय—प्रलयकाल रजमुसधेलेय—
पल्लवान्ते प्रदोषम्य संध्या सा प्रनृत्यन्नीलपण्डा नटन्मयूरा पक्षे
नटन्महादेया । प्रनृत्यन्तः नीलकंठाः पक्षे प्रनृत्यन् नीलकंठा

यस्यां सा । पल्लधारुणा च पत्ररक्तवर्णा । पल्लवैः पक्षे पल्लव-
 'वदरुणा सा । अमृतमथनवेलेष—पीयूषनिमित्तक्षीरसागर-
 मथन समय इव । अमृताय मथनं तस्यवेला सा । श्रीदुमोप-
 शोमिता—विल्ववृक्षमण्डिता । पक्षे—कल्पतरुभूषिता । श्रीदुमैः
 पक्षे श्रीदुमेण च शोमिता सा । धारुणीम् पश्चिमाशाम् । वरुणो
 देवताऽस्याः सा धारुणी-वरुण + अण् धारुणः सास्यदेवतेतिस्त्र-
 ज्ञेण ततोऽनीप् धारुणी । परिगता—प्राप्ता । पक्षे धारुणीं सुराम्
 प्राप्ता । तस्या अपिमथ्यमान समुद्राज्जातत्याम् । प्रावृद्धि-
 यर्पावेलेष । प्रकर्षेण यर्पन्ति मेघाः यस्यां सा प्रावृद् प्र + वृप् +
 क्तिप् । अन्येषामपिदृश्यते इतिपूर्वपदस्य दीर्घः । घनश्यामला
 वृक्षादि सान्द्रश्यामवर्णा । घना चासौ श्यामला सा । ऋतुपक्षे
 मेघकृष्णवर्णा—घनैः श्यामला सा । अनेकशतहृदालंकृता च
 शतसंख्याकगर्भविभूषिता । पक्षे विविध विद्युन्मण्डिता । अनेकैः
 शतहृदैरलंकृता सा । पक्षे अनेकामिःशतहृदामिः अलंकृता सा ।
 चन्द्रमूर्तिरिव—हिमांशुतनुरिव—हिमांशुश्चन्द्रमाश्चन्द्र इत्य-
 मरः । सततमृत्तसार्यानुगता—निरन्तरं भल्लुक समूह व्याप्ता ।
 पक्षे नक्षत्रपुञ्जपरिवेष्टिता । ऋक्षाणां सार्येनानुगता सा । नक्षत्रमृ-
 क्ष्मन्तारा तारकाप्युडु धात्रियामित्यमरः । हरिणाध्यासिता—
 मृगसमाश्रिता—पक्षे कृष्णमृगचिन्ह सहिता । हरिणैरध्यासिता
 सा पक्षे हरिणेमाध्यासिता सा । राज्यस्थितिरिव—राजकर्म-
 मय्यादेव । राज्ञः कर्मराज्यम् राजन् + ध्यञ् गुणवचन ब्राह्म-
 णादिभ्यः कर्मणि इति ॥ चमरमृगबालव्यजनोपशोमिता—
 चमरजाति हरिणलोमतालवृन्तालंकृता । पक्षे चमरहृणिण पेश-
 तालवृन्तमण्डिता । चमराः मृगबालाः च व्यजनानि च तैः
 शोमिता सा वा चमरमृगाणां बाला व्यजनानि च तैः शोमिता ।
 राज्यस्थितिपक्षे चमरमृगाणां बाला एव व्यजनानि तैः शोमिता
 सा । समदगजघटापरिपालिता च—मत्तकरिकुलरक्षिता

उभयत्रापि समदामिः गजघटामिः परिपालिता सा । गिरितन-
 येव—पार्वतीष । गिरेः हिमालयस्य तनया सा । स्थाणुसंगता—
 शाखाकिसलयादि रहित विहीन या तरुसहिता । पक्षे शिघ्रसं-
 गतियुता । स्थाणुभिः पक्षे स्थाणुना संगता सा । स्थाणूद्ध उमा-
 पतिः इत्यमरः । मृगपति सेविता च सिंहसहिता पक्षे वाइनी-
 भूत मृगेन्द्र समाधिता । मृगपतिभिः पक्षे मृगपतिना सेविता
 सा । जानकीष—सीतेष । जनकस्यापत्यं स्त्री सा जनक + इङ्
 जानकि ततोऽङीप् इतो मनुष्य जातेरिति सूत्रेण । प्रसूनकुशलधा—
 उत्पादित दर्भाकुरा पक्षे गर्भमुक्त कुशलधाख्यसुता । प्रसूताः
 कुशानां लघाः यया सा पक्षेतुप्रसूतौ कुशलघौ यया सा । निशा-
 चरपरिगृहीता च—पेचकादिरात्रिञ्चरप्राणिव्यासा । पक्षे राघण-
 चोरिता । निशाचरैः पक्षे निशाचरेण परिगृहीता सा । कामिनीष
 —कामयमानशृंगारनायिकेय । चन्दनमृगमदपरिमलघाहिनी—
 पाटीरतटकस्तूरीमृगसौगंधधारिणी । पक्षे मलयजलेप मृगना-
 मिलेप गंधयती । चन्दनानि च मृगमदश्च तेषां परिमलं घोटुं
 शीलमस्याः सा । रुचिरागुरुतिलकभूषिता च—मनोहरागुरु-
 नामक तिलकसंस्कृतकमण्डिता । पक्षे हृदयप्रियागुरुधूपसौरभ-
 ललाटस्थसिन्दूरादि चित्रकशोभिता । रुचिरैः अगुरुतिलकैः पक्षे
 रुचिराभ्यामगुरुतिलकाम्यां भूषिता सा । सोत्कण्ठेय—नायक-
 समागमोत्सुक नायिकेय । विविधपल्लवानिलघीजिता—अने-
 ककिसलययायुस्पृष्टा । पक्षे बहुप्रकारसरोजादि पत्र मृता
 कामं शमयितुं सरधीभिः स्पर्शिता । विविधानां पल्लवानाम-
 निलैः घीजिता सा । समदना च—मदनवृत्तसहिता । पक्षे
 मन्मथयती । मदनैः मदनेन च सहिता सा । मदनोमन्मथोभारः
 इत्यमरः । धालग्रंथेष—धालकगलप्रदेशश्च । व्याघ्रनयपति
 मंडिता—गमनकालिकृत्ककरजन्निहथेणभूषिता । पक्षे
 दीपोत्पात विनाशाय यास्तयिक कृत्ककरहृथेणशोभिता । व्या-

प्राणां नम्रपंक्तिभिः मण्डिता सा । गण्डकामरणा च—द्वीपि-
 भूषणा पक्षे यत्रयिषेभूमिपिता । गण्डकाः च गण्डकः आमरणा
 यस्याः सा । पानममिरिष—मद्यपानभूरिष । पाननिमित्तं
 भूमिः सा । प्रकटितमधुकोपशता—आविष्कृतक्षीद्रस्थान-
 समूहा । प्रकाशित मद्यपात्रसमूहा । प्रकटितमधुकोपशतं यस्यां
 सा मधूनां कोपास्तेपांशतं पक्षे मधु च कोपशतं च तत् । प्रकीर्णं
 विविधकुसुमा च—प्रक्षिप्त नानाप्रकारपुष्पा । प्रकीर्णानिविधधानि
 कुसुमानि यस्यां सा । कचित्—करिमंश्चिद्देशे । प्रलयवेलेय—
 युगान्तकाल इव । प्रलयस्य वेला सा । महा घराहर्दप्रास-
 मुत्प्लातधरणिमण्डला—प्रौढसूरदन्तविदारितसफलभूचक्रमाला
 पक्षे तु नारायणतृतीयावतार जम्भोद्भूतनिषिलभूमिभागा ।
 प्रलयकाले हरिर्वराहमूर्च्छिमाश्रित्यजलनिमग्नां भूमिमुद्भूतया-
 निति पौराणिकी कथा । कचित् कुप्रचित् । दशमुग्रनगरीय—
 लङ्केय । चटुलघानरघुन्दभज्यमानतुङ्गशालाकुला—चपल-
 मर्कटसमूह श्रोत्र्यमानोन्नत शालवृक्षसंकीर्णा । पक्षे—चञ्चल-
 शापामृगपुल्लच्छिद्यमानोच्चतरहर्म्यस्थाता । चटुलानां घानराणां
 घृन्देन भज्यमानाः या तुङ्गशालाः तामिराकुला सा । पक्षे—चटु-
 लैरानरघुन्दैः भज्यमानाः तुङ्गाः शालाः तैराकुला सा । राम-
 रावणयुद्धे घानरसमूहेन लंकागृहपुञ्जः भग्न आसीत् इति रामा-
 यण कथा ॥ कचित् । अचिरनिवृत्तविवाहभूमिरिष—सद्यः
 सम्पन्नपरिणयभूरिष । अचिरं निवृत्तो विवाहो यस्यां सा
 आसीद्भूमिः सा । हरितकुशसमिन्कुसुमशमीपलाशशोमिता—
 हरिद्वर्णदम्बयज्ञदारुपुष्पघन्धितरुकिंशुकतरुयिभूमिपिता, पक्षे हरि-
 द्वर्णवर्हिः यद्यकाष्ठ प्रसूनपायक किंशुकवृक्षपाष्ठमण्डिता ।
 कचित् । उन्मत्तमृगपतिनादभीतेषु मदोत्कटसिंहगर्जनभीषिता ।
 रमणीय—कामिनीय । उन्मत्तस्य मृगपतेर्नादात् भीता सा ।
 कण्टकिता—मञ्जानविविधवृक्षकण्टका पक्षे रोमाञ्जिता ।

क्वचित् । मत्तेव-मधुपानमादितानारीव कोकिलकुलकलप्रला-
 पिनी—पिकपुल्लमधुरध्वनिमती पक्षे परमृतनिकराव्यक्रमा-
 पिणी । क्वचित् । उन्मत्तेव—उत्मादरोगग्रस्तस्त्रीव । वायुवेग-
 कृततालशब्दा—यातजवविहिततालवृत्तध्वनिः । पक्षे वायुरू-
 परोगमहन्वसम्पादितकरतलध्वनिः । वायुवेगेन कृताः तालवृ-
 द्धाणां शब्दाः च तालशब्दा यस्यां च यया सा । क्वचित् । विध-
 धेय—मृतभर्तृकेय । उन्मुक्ततालपत्रा—प्रवरयायुत्यक्ततालवृत्त-
 द्धला । पक्षे वैधव्य परित्यक्तताटंकाभूषणा उन्मुक्ताः । तालपत्राः
 यस्यां च यया सा । क्वचित् समरभूमिरिव—युद्धस्थलीव । शर-
 शतनिचिता—मुंजसमूहव्याप्ता पक्षे घाणनिकरसमाकुला ।
 शराणां शतं तेन निचिता सा । क्वचित् । अमरपतितनुरिव—
 इन्द्रमूर्तिरिव । स्त्रियां मूर्तिस्तनुस्तनूः इत्यमरः । अमराणां
 पतिस्तस्य तनुः सा । नेत्रसहस्रसंकुला पक्षे लोचनदशशत-
 व्याप्ता । विध्यादधीपक्षे—नेत्रतरुमूलदशशतपरिवृता । नेत्रं
 मंथगुणेबलमेवे मूलेद्रुमस्य च इति मेदिनी । नेत्राणां सहस्रं
 तेन संकुला सा । क्वचित् । नारायणमूर्तिरिव—हरितनुरिव ।
 आपोनारा इति श्लोकं अतः नारा जलानि क्षीरसागरः अयनं
 स्थितिर्यस्य सः नारायणः । नराणां समूहः नारम् अयनं
 यस्य सः । पूर्वपदात्संज्ञायामग इतिसूत्रेण नस्यणत्वम् । तमा-
 लनीला—तापिच्छतरुश्यामला पक्षे तापिच्छपुष्पवल्लीलवणां ।
 तमालैर्वा तमालवल्लीला सा । तमालस्य पुष्पं तमालम् ।
 अवयवेचेति अञ् पुष्पमूलेषुबहुलमिति तस्य लुक् । क्वचित् ।
 पार्थ रथपताकेय—अर्जुनस्यन्दनवैजयन्तीव । पार्थस्य रथस्य
 पताका सा । धानराक्रान्ता—कपिसमधिष्ठिता । पक्षे हनुमदा-
 श्रिता । धानरैर्वाधानरेण आक्रान्ता सा । क्वचित् । अयनिपति-
 द्वारभूमिरिव—भूमिपालप्रवेशमार्गभूमिरिव । घेचलताशतदुष्प्र-
 धेशा अनेकवेतसवल्लिदुर्गमा । पक्षे द्वारपालहस्तस्थवेतसयष्टि

समूहदु सञ्चरा । घेजलतानां शतं तेन दुष्प्रवेशा सा । क्वचित् ।
 विराटनगरीय—मत्स्यराजराजधानीय । कीचकशतावृता अनि-
 लोद्धतस्वनद्वयंशसमूहव्याप्ता । पक्षे विराट् शतसंख्यकश्यालक
 निचिता । कीचकानां शत तेनावृता सा । कीचका येण्यस्तेस्यु
 ये स्वनन्त्यनिलाद्धता इत्यमर । कीचकाः विराटश्यालका इति
 च । क्वचित् । अम्बरधीरिव—आकाशशोभेय । व्याधानुगम्य-
 मानतरलतारकमृगा—किरातानुगम्यमानमयचपलनेत्र कनीनि-
 कहरिणा । व्याधरूपि शिषानुयाय मानचञ्चलमृगशिरोनक्षत्रा ।
 व्याधीर्वा व्याधेन अनुगम्यमानास्तरलतारका मृगा या अनु-
 गम्यमानं तरलतारकमृगयस्यां सा । प्राक् ब्रह्मा सुन्दरी सध्या
 नामिकां स्वकन्यां द्रुपुकामपीडितस्तामन्वगच्छत् सा तु हरिणीरूप
 माधित्य धाविताशरणं शिष जगामब्रह्मापिमृगाभूत्या तामनु पला-
 यतेस्म । शिषस्तदालोक्यविधातु शिरश्छेत्तुं स्वकार्मुकेणशरचिक्षेप
 तत्र विधिः सलज्जो भीतश्च मृगशिरोनक्षत्रे प्रविष्टयान् शिष-
 शरोऽपि मृगशिरोनक्षत्रात् उत्तरस्मिन् आर्द्रांतामके नक्षत्रे स्थित
 इति शिषपुराणकथा । क्वचित् । गहोतप्रतेय प्रतधारिणीय ।
 धर्मवीरजटावलकलधारिणी—कुशतृणविशेषमूलयल्कधारणशी-
 ला पक्षे यर्हि जीर्णं यस्मिन्मण्डसंपत केशवत्क यत्र परि-
 धाना । धर्मान् चीरान् जटा वल्कलं च धारयितुंशीलमस्या
 सा । मूले लग्नकचे जटेत्यमरः । अपरिमित बहुलपत्रसत्रयापि
 संख्यातीत विविध दलसमूहापि । सप्तपर्णभूषिता । सागर-
 संख्यदलालंघना इति विरोध । सप्तपर्णसत्रकपृक्षप्रहणेन तत्स-
 माधानम् । सप्त च ते पर्णा या सप्त पर्णा येषां ते भूषिता
 सा । मूरसत्या—कठोरस्यभायप्राणिमती अपि । मुनिजनसेविता
 श्रमिणोधिष्ठिता । इति विरोध । हिंस्रजन्तु युतापितपस्थि-
 गुन्दविशिष्टा । मूरं सत्यं यस्या या मूराणि सत्यानियस्यां
 सा । पुष्पयत्यपिपवित्रा—रजस्यलापि परिपूता इति विरोध ।

कुसुमसहितापि परिपूता इतिपरिहारः । पुष्पं वा पुष्पाणि सन्ति
यस्यां सा । खोरज कुसुमं च इति द्वावेवार्थौ पुष्पपदवाच्यौ ।

17 There is a forest (lit 'a place to roam in') named Vindhya, lying adjacent (lit touching or attached) to the forests on the shores of the Eastern and the Western oceans (i.e., the Bay of Bengal on the East, and the Arabian Sea on the West), which acting or being like an ornament to the Central country (i.e. Central India, which is also regarded as the central part of the Earth, is defined by Manu as comprising the land lying between the Himalayas on the north, the Vindhya mountains on the south, Vinashana i.e., the disappearance of the river Saraswati in the sands of Rajputana on the west, and Prayaga on the east), is like a zone or girdle (on the waist or central part) of the Earth, as it were which (Vindhya forest) is adorned or decorated with (i.e., looks beautiful or splendid and gorgeous on account of) trees, nourished or reared up (i.e., brought to full or complete growth) by watering with the ichor of the herds of wild elephants and bearing clusters of fully blown or expanded white flowers attaching to the tops thereof, and looking, on account of their very great or immense height (to be bearing on their top regions) the clusters of stars as it were—in which (Vindhya forest) the tender shoots or leaves of pepper trees were being nibbled or bitten off by flocks of ospreys crying (or giving out a sweet but indistinct note) through

intoxication,— which was made fragrant or redolent with the smell or odour of the tender betel leaves crushed with their trunks by the young ones of elephants, which was well covered over (or concealed) with a foliage (lit a 'multitude,' heap or 'collection') of tender leaves possessing the delicate lustre or the tenderly beautiful appearance of the cheeks of *ladies from the country of the Keralas* (the modern Malabar) being slightly reddened with intoxication caused by (drinking) wine or liquor, and appearing as if it (*i.e.*, the foliage) had been dyed (red) with the Alaktika or lac dye on (or applied to) the feet of the sylvan deities wandering about (over there), which (forest) was made to appear or look splendid or gorgeous (*i.e.*, to present a bright appearance) on account of the (presence in it of) shady bowers of creepers, the floors (or ground surfaces) of which (bowers) were rendered wet or moistened with the flow of (the juice of) pomegranate seeds or fruits broken or shattered (with their berks, *i.e.*, eaten by being broken to pieces) by flocks of parrots, which (bowers) presented a variegated appearance on account of the leaves and fruits fallen from the '*Kakkola*' trees ('name of a plant bearing a berry, the inner part of which is a waxy and aromatic substance') shaken by the very nimble or agile (it might also mean 'fickle-minded') monkeys which (bowers) were rendered very dusty with the pollen of flowers falling down incessantly or constantly, in which there were beds of clove leaves or foliage pre-

pared or made by travellers, the ends or borders (i.e., the fringes) of which (bowers) were surrounded (that is, which had a hedge formed round them) by fully grown (lit 'very hard') cocoanut, *Ketaki* (the name of a flower, the tree *Pandanus Odoratissimus*), *Karira* (a thorny plant, described as growing in deserts and fed upon by camels, *Capparisaphylla*) and *Kesara* (name of a plant) trees, which were adorned with a number of the Areca or betel nut trees, begirt or covered with betel creepers, and which were like the abodes (i.e., the residential or dwelling houses) of the *Sylvan Beauty* (i.e., the presiding deity or goddess of the forest, appearing in her picturesque form of splendid scenery), as it were, which (Vindhya forest) was rendered or made to appear thickly (lit 'in a manner so as to leave no intervening space') dark (on account of being covered over) with a forest of cardamom creepers, having (i.e., emitting or giving out) an odour or fragrance like that of ichor, and (as such) appearing as though it had been watered with ichor, flowing from the region of the temples of elephants in rut, as it were, in which (forest) hundreds of lions were being killed by mountaineer chiefs (lit, 'generals, army chiefs or leaders of the wild hunting tribes') greedy of (securing) pearls from the frontal globes of the temples of elephants, clinging or remaining attached to the points or ends of the nails or claws (of those lions), which (Vindhya forest), possessing as it did a terrible aspect on account of (the numerous

Vipula and *Achala* (the two friends of the son of *Karni*, the founder of the art of thieving), and also with (that of) *Shasha* (his minister), which, with the peacocks dancing about in it, and looking red with (or on account of the presence in it of) the fresh tender leaves, was like the evening tide or twilight on the day of *Universal Destruction*, as it were, with the god *Shiva* (lit the 'blue necked' god, i. e., *Rudra*, who is entrusted with, and is represented as cheerfully carrying on the duties or work of destruction of the universe) dancing about in it, and looking red or purple like a fresh leaf, which, looking beautiful or being decorated with the *Vilva* trees (the sacred fig tree, *Ficus Religiosa*), and filled or spread over on all sides with *Vāruṇi* or a species of *Durva* or *Durba* grass (or *Varuna* trees), was like the time of the churning of nectar (out of the ocean), or like the shore (of the sea) at the time of the churning out of nectar, as it were, being adorned with *Sri* or *Lakshmi* (the goddess of wealth), and the (*Paryata* or celestial) tree, and also possessed of *Varuṇi* (a particular kind of spirit or spirituous liquor,—all the three of which were among the *fourteen jewels* thus churned out), which being very thickly dark (or looking dark on account of being thickly strewn or grown over with the '*Ashvattha*' or holy fig trees in it), and adorned with many or several hundreds of lakes in it, was like the rainy season, as it were which is dark with (or on account of) clouds and is adorned with many or innumerable

flashes of lightning, which, being constantly or always frequented or visited (lit 'followed') by troops or herds of (wild) bears, and inhabited by antelopes or deer, was like the form or image (ऽ ए, the visible shape) of the moon, as it were, being constantly pursued (in her course) by the constellations or clusters of stars, and marked or occupied with the (spot of the) deer in it (lit 'having the deer,—that is, the mark of it,—seated or settled down upon it'), which, being (abundantly) provided (lit adorned or decorated) with the fan(like) hair (on the tails) of the *chamar* deer (which is a particular kind or variety thereof,—ऽ ए, having these deer freely roaming about in it, and stirring up a sort of breeze with the hair on their tails in their race courses, as if with so many fans), and guarded or cherished by troops of elephants in rut (roaming about in it), was like the dignity or discipline (ऽ ए, the establishment of good order, the stability or firm position or the steadiness of settled rule) of a state or kingdom as it were, (when it appears beautiful) being adorned with fans made of the hair of "*Chamara*" deer, and protected by arrays of elephants in rut, which, being full of (lit 'mixed or joined together with) stems or bare trunks of trees, and frequented or resorted to by lions was like (*Parvati* or *Gauri*) the daughter of the (Himalaya) mountains as it were having been united with the god Shiva and served (as a vehicle or conveyance) by a lion, which having pieces or bits of *Kusa* grass

produced (१८, growing on) in it, and being resorted to (lit 'taken hold of') by *those walking or moving about by night* (१८, the night birds or animals, e.g. owls, jackals, snakes etc., or thieves and spirits or ghosts), was like Janaki or Sita, as it were, who gave birth to *Kusa* and *Lata*, and was seized or carried off (lit 'taken possession of' or 'overpowered') by the demon (Ravana) which, bearing the fragrance of the sandalwood trees and the musk of the deer (roaming about in it), and looking beautiful or decorated with (१८, on account of the presence in it of) the fine Aguru and Tilaka trees (growing in it), was like a loving lady (१८, a gay or impassioned woman or beautiful damsel), as it were, carrying about the fragrance of the sandalwood and musk (ointments applied to her body), and being adorned with a charming or beautiful mark on her forehead made with (the fragrant) Aguru or aloe wood (ointment), which, being rustled or stirred up with the breezes made by the various (kinds of) leaves (of trees in it), and being full of (lit being with or provided with) the *Madan* trees was like a love sick lady or a lady eager to meet her lover, as it were who is being fanned with a breeze made by leaves of various (trees, with a view to lessen or alleviate her torment) and is full of love or strong passionate sentiments which, being surrounded or encompassed on all sides by rows (of impressions or marks) of the nails of tigers [or by rows or lines of '*Nakha*' (a species of plant) and

'*Vyaghra*' (a red variety of the castor-oil plant, called the *Raktavanda* or the *Karanga* = the tree *Pongamia Glabra* or *Galedupa Arborea*) trees], and being full of (lit having as its decoration or ornament) rhinoceroses (roaming about in it), was like the neck of a child as it were, being adorned or decorated with an ornament made of *tiger's nails*, and also with that called the *Gandaka* [Note This is done even now-a-days with a view to protect them from evil influences or ailments], which, having hundreds of bee hives visible in it, and being scattered over with flowers of various kinds, was like a tavern or liquor shop, as it were, having hundreds of drinking-vessels or cups of wine displayed in it, and being (similarly) strewn over with flowers of various kinds in it which, having portions of its earth or ground, dug up in it by big boars with their tusks in some places, was like the time of the universal destruction, as it were, when the globe of the Earth was lifted up (out of water) with his tusk by the great Boar incarnation of Vishnu which being full of or abounding in lofty Shala trees being broken down (*s. e.*, impaired or felled) by flocks or multitudes of restless (*s. e.*, unsteady or fickle-minded) monkeys in some places, was like (Lanka) the city of the 'ten mouthed' (demon, *Rāvana*), as it were, when it was agitated or flurried on account of its high halls or lofty edifices being demolished or destroyed by the troops of restless monkeys, which, being provided (by nature lit adorned or decorated) with green *Kusa*

or difficult 'to be entered into on account of hundreds of canes and creepers or cane-creepers (growing in it) in some places, was like the gate of a royal palace (lit. 'the entrance door or gateway of a king'), as it were, which is difficult of access on account of hundreds of cane-sticks (being carried in their hands, as the symbol of their authority, by door-keepers or guards on duty); which, being overspread or covered on all sides with (*i. e.*, being full of, or abounding in) hundreds of hollow bamboos (lit. 'bamboos which make a sound when wind is blowing') in some places, was like the city of (King) *Virāṭa*, as it were, thronging with hundreds of *Kichakas* (*i. e.*, *Kichaka*, the brother-in-law and commander-in-chief of king *Virāṭa*, together with his followers who were also called *Kichakas*, or *Upa-Kichakas*); which, with the presence in it of the deer having had their pupils made restless (or with the presence in it of the spotted deer being made restless) on account of being pursued or chased by hunters in some places, was like the Glory or the Glorious Splendour of the sky, as it were, being endowed with the constellation of *Mṛiga-shirsha* [lit. that having the (symbol of the) 'head of a deer'] having twinkling stars in its cluster, and being followed or pursued (in its heavenly course) by the star *Sirius* (which, according to some, is also called *Vyādha* in Sanskrit, and according to others, is nothing but the representation of *Shiva*, in the guise of a *Vyādha* or hunter in

allusion to an ancient myth Sirius is one of the brightest stars in the sky), which, being overgrown with (lit 'putting on') or possessed of *Kusa* grass or tufts or bunches of grass, strips or pieces of bark or rind (of trees,) fibrous roots, and barks, in some places, was like an ascetic woman or a woman having undertaken a vow (of penance), as it were, having *Kusa* grass (alone for a seat or bed), and putting on strips or pieces of ragged cloth, matted hair, and bark garments which though possessing a collection of immeasurable (lit 'unmeasured') and dense or thick mass of leaves or foliage, was yet adorned with seven leaves [alone, in the shape of '*Sapta Parna*' (or 'seven leafed') trees] which though possessed (like a woman) of a cruel heart, was yet frequented or resorted to by the ascetics (in as much as it had or was only full of ferocious or cruel beasts or animals) [The विरोधाभास or the apparent contradiction in this instance, consists in saying that one should be possessed of a cruel heart and be yet honoured or respected by the ascetics This is removed (or technically, the समाधान or परिहार of it is provided) by the other meaning of the expression दूरगम्य which conveys the sense of 'having ferocious or cruel animals in it' because such a forest would naturally be resorted to by the ascetics who far from being afraid of them, have the higher tendency to tame down even such as these] and (lastly) which, though (like a woman in her menses or monthly course when she is regarded as being) impure, was yet pure, inasmuch as it was full of flowers.

grass, fuel or dried up wood for burning, flowers and *Shami* leaves (or *Shami* and *Palasha* trees) in some places, was like a place where a wedding or marriage ceremony had (only) recently been celebrated or solemnised, as it were, looking beautiful or adorned with green *Kusa* grass, fuel or twigs (for preparing a sacrificial fire), flowers and *Shami* leaves (or *Shami* wood and *Palasha* leaves, being scattered about here and there in it), which, being full of thorns (or thorny bushes of various kinds) in some places, was like a lady (or one) frightened or terrified with the roaring of the furious lions, as it were, and having (his or) her hair bristled up or standing on end (on that account) [The idea of the forest being thorny is, as though it were a living being, having his hair standing on end or bristled up, on account of being thrilled with terror with the roar of furious lions. The forest had lions roaring in it and had thorny bushes too. From this the poet fancies as if the forest itself had been terrified with the roar, and came to have its hair stand on end etc.], which, giving out as it did, the warblings or cooings of the flocks of cuckoos in some places, was like an intoxicated woman, as it were, prattling nonsense (i. e., talking irrationally or uttering wild exclamations,—raving) like a flock of cuckoos; which, having a rustling noise produced in it by the *Tala* trees, owing to the force of winds in some places, was like a mad or delirious woman, as it were, making a noise by the clapping of her hands on account

of the influence of delirium which, with the leaves of the *Tala* trees having dropped or fallen down in some places, was like a widow, as it were, who has given up (or left off wearing) the ear ornament, known as '*Talapattira*' (described as being a hollow cylinder of gold—or a palm leaf used as a substitute,—with or without a ring attached, and thrust through the lobe of the ear as an ornament—Monier Williams), which, being full of hundreds of reeds in some places, was like a field of battle, as it were, being covered or heaped up (i.e., piled, overpread or bristling up) with hundreds (or multitudes) of arrows, which, being crowded over with (i.e., full of or abounding in) thousands of '*Nettra*' trees in some places was like the body of (Indra) the Lord of the gods, as it were, having a thousand eyes crowded together on it, which, looking blue, or presenting a darkish appearance, on account of the presence in it of (lit 'with') the *Tamala* trees in some places, was like the form or image of Narayana or Vishnu, as it were, which is dark or blue (in colour) like a *Tamala* tree, which, being full or taken possession of (lit 'attacked on all sides') by monkeys in some places, was like the flag or banner on the chariot of *Partha* or *Arjuna*, as it were, which is emblazoned with the figure of (lit 'is occupied by', i.e., bears the emblem of) a monkey on it (alluding to the Monkey-Chief Hanumana, being represented as having taken his seat over the flag of Arjuna, and helping him on to victory in the great war), which, being inaccessible

१८—तस्यां च दण्डकारण्यान्तःपाति सकलध्रुवनतल-
ख्यातमुत्पत्तिक्षेत्रमिव भगवतो धर्मस्य । सुरपतिप्रार्थनापीत-
सकलसागरसलिलस्य मेरुमत्सराद्गगनतलमसारितविकट-
शिरःसहस्रेण दिवसकररथगमनपथमपनेतुमभ्युद्यतेनावगणित-
सकलसुरसमूहवचसा विन्ध्यगिरिणाप्यनुल्लङ्घिताज्ञस्य जठ-
रानलजीर्णवातापिदानवस्य सुरासुरमुकुटमकरपत्तकोटीबुम्बि-
तचरणरजसो दक्षिणाशामुखविशेषकस्य सुरलोकादेकहंकार-
निपातितनहुपप्रकटप्रभावस्य भगवतो महामुनेरगस्त्यस्य
भार्यया लोपामुद्रया स्वयमुपरचितालवालकैः करपुटसलिल-
सेकसंवर्धितः सुतनिर्विशेषैरुपशोभितं पादपैस्तत्पुत्रेण च
गृहीतव्रतेनापादिना पवित्रभस्मविरचितत्रिपुण्ड्रकाभरणेन कुश-
चीवरवाससा युञ्जमेखलाकलितमध्येन गृहीतहरितपर्णपुटेन
प्रत्युदजमदता भिक्षां दृढदस्युनाम्ना पवित्रीकृतमतिप्रभूतेध्मा-
हरणाच्च यस्येध्मवाह इति पिता द्वितीयं नाम चकार दिशि
दिशि शुकहरितंश्च कदलीवर्नः श्यामलीकृतपरिसरं सरिता
च कलशयोनिपरिपीतसागरमार्गान्जुगतयेव बद्धवेणिकया गो-
दावर्या परिगतमाश्रमपदमासीत् ।

अगस्त्याश्रमवर्णनम्

१९—तस्यां—विध्याटव्याम् अगस्त्यस्य आश्रमपदमासीत्
इतिदूरेणान्ययः । अतः परं प्रथमान्तानि आश्रमपदविशेषाणि ।
दण्डकारण्यान्तः पाति—दण्डकारण्यकाननमध्यवर्त्ति । दण्डकार-

रयस्यान्तं पतितुंशीलमस्यतत् । दण्डकनामा सूर्य्यवशीय नृप
 शुक्राचार्य्यस्य गुरोरज्ञानाम्नी सुतां वलात् भगलिमतवान् तत्
 श्रुत्यागुरु नितान्तमुपित नृप शतवान् त्व मरिष्यसि त्वदीय-
 मिदं राज्यं चाद्य प्रभृति सप्ताहमध्ये महारण्य भविष्यति
 अत्र राज्यं विंयाचल शिपरदेशस्थितं दण्डकारण्यनामकम्
 भवन् इतिरामायणकथा । सकलभुवनविख्यातम्—निखिललोक-
 प्रसिद्धम् । सकलेषु भुवनेषु विख्यातम् तत् । लोकस्तुभुवनेजनेइत्य-
 मर । भगवत —माहात्म्यगत । धर्मस्य पुण्यस्य । उत्पत्तिक्षेत्र-
 मिष—जन्मस्थानमिष । सर्वविधधर्मस्य तत्रसत्त्वात् इतिभाष ।
 सुरपतिप्रार्थनापीत सकल सागरसलिलस्य—अत्र पर पद्
 यन्तानि अगस्त्य त्रिशेरणानि । सुरपते प्रार्थनयापीतानि सकल-
 सागराणां सलिलानि येन तस्य । पुरा कालेयनामका केचिद्
 दैत्या समुद्रजले दिवाप्रच्छन्ना रात्रावाधिर्भवन्त भूमि स्वर्ग
 च नितान्तं पीडितवन्त तद्वधाय तान् नि सारयितुं देवेन्द्रप्रार्थित
 भगवानगस्त्यः निखिलसागर धारीणि पीतवान् इतिमहाभारत
 कथा । मेरुमत्सरादभ्यरतल प्रसारित शिर सहस्रेण—सुमेरोर-
 त्पीकृत्यविषयकद्वेपात् । मेरु सुमेरु हेमाद्रिः रत्नसानुः सुरा-
 लय इत्यमर । आकाश विस्तारितभृङ्गवम्भूहेन । अभ्यरतले
 प्रसारित शिरसां सहस्र येनतेन । दिवसकररथगमनपथम्—
 सूर्य्यस्यन्दनग्रजनमार्गम् । दिवस करोतीत्येष शीलपथस्य स
 दिवसकरः । कृओहेतुताच्छील्यानुलोम्येषु इतिट्ट प्रत्ययः । तस्य
 रथस्य गमनपथा । तम् । ऋक्पूष्ण पथामानसे इति अ प्रत्ययः
 समा नान्त । अपनेतुम्—निवारयितुम् । अभ्युद्यतेन—प्रवृत्तेन ।
 अथगणितसकलसुरपचक्षा—तिरस्कृत समस्तदेववाचा । अथ
 गणितानि सकलसुराणां वचांसि येन तेन । विध्यगिरिणादि ।
 अनुल्लङ्घिताहस्य अनतिक्रान्तादेशस्य । अनुल्लङ्घिता आशा
 यस्यतस्य । पुरा सूर्य्य प्रतिदिन सुमेरुं परिक्रम्य धर्मतीत्यवलोक-

क्व विंध्याचलः स्वमपि तथैव विधातुम् भानुमनुरङ्गं रविणा
 प्रत्याख्यातः कोपेन तत्पथमवराद्धुर्वर्तमानः सुरैर्निपिद्धोऽपि
 अतिशयं घृष्टे तदा देवामनुरोधात् पत्नासहितेऽगस्त्येभगवति
 तत्रस्थिते विंध्यगिरिः शिरोऽवनम्यत प्रणतवान् । यत्स यावद्दहं
 पुनरापामि तत्त्वत्त्वमीदृश एव नम्रमूर्त्तां तिष्ठेयमिवायागस्त्यः
 दक्षिणाशां गतो नाभुनापि निवृत्तः विंध्याचलस्तु तदाहया
 तादृगेव तिष्ठति इति स्कंदपुराणवार्त्ता । जठरानलजीर्ण
 घातापिदानवस्य—उदरघन्धि परिणचिन घानापिनामकदनु-
 जस्य । जठरानलेन जोर्णः घातापिः दानवो येन तस्य । इत्यल-
 घातापिनामकौ द्वौ भ्रातरौ दैत्याय भयताम् तयोरित्थलो-
 घातापिं हृत्वा तस्मात्सङ्क्थाऽऽगन्तुं विप्रान् भोजयामास
 तेषु भुक्तवत्सु हे घातापे निस्सर इत्थमित्थलेनाहतः घातापिस्ते-
 पानुद्राणि भिक्षानिश्चकाम तौ द्वावपि ब्रह्मणानां धनानि अ-
 हृतयन्तौ इदमवलोक्य सुरैः प्रार्थितो भगवानगस्त्यः तथैव तदीयं
 मांसमभ्यहृत्य जीर्णमकार्षीत् इति महाभारत कथा । सुरासुर-
 मुकुटमकरपत्रकोटि चुम्बित चरणरजसः । देवदानव किरीट
 सुवर्णमयमकराकृतिदलाग्रभागस्पृष्टपादपरागस्त्य । सुरासुराणां
 मुकुटेपुमकरपत्राणि तेषां कोटिभिः चुम्बितानि चरणरजांस
 यस्य तस्य । सुरासुराणामिह येषां च विरोधः शाश्वतिक इति
 सूत्रेण द्रष्टव्यमायो भवति तेषां निरन्तर विरोधभावात् यतः
 सागरमथनन्तत एव कालादारब्ध तद्विरोधस्य सत्त्वात् ।
 दक्षिणाशाघधूम्रविशेषकस्य—याम्यदिशा सीमन्तिनी घदन-
 तिलकस्य । दक्षिणाशा एव घधूः तस्या मुखे विशेषकः तस्य ।
 सुरलोकात् दिग्घः । एकहुंकारनिपातितनदुपप्रकटप्रभायस्य—
 केवलदुर्गतिमात्रप्रशिननदुपनृपभ्यक्तमाहात्म्यस्य एकहुंकारेण
 निपातितो योनदुपः तत्र प्रकटः प्रभावो यस्य तस्य । पुरा
 ग्लु घृत्रासुरघातात् ब्रह्महत्या पापवति शक्ने मानस सरसिस्थिते

सुरै स्वर्गराज्यरहित मत्वा राजा चन्द्रवशीय नहुष निजै
 निजै तेजोभि घर्त्रयित्वा स्वर्गराज्ये प्रतिष्ठापित स च कदाचित्
 इन्द्राणां कामयमान तयोक्त यत्त्वम् ऋषिरुद्धा शिविकामा-
 रुह्य मद्मघनमाग-तुमर्होऽसितदात्यासेषिष्ये इति तद्वच श्रुत्वा
 स्यीदृश्य नहुष भृगुपुरस्सरान् मुनीन् बाहकत्वेन नियोज्य
 शिष्यक्या गच्छन् द्रुतं गन्तुकाम अग्रयायिनभृगु मस्तके पादेन
 ताडयामास सर्प सपेति कथयन् । तदा भृगुजना लीनोऽगस्त्य
 तत्पादाहत त्वं सर्प सन् पतितो मवेति तं शशाय ततो नहुष सर्पं
 सन् हिमालयगुहायाम् अपतत् इति महाभारतकथा । भगवत —
 प्रभो । महर्षे—महामुने अगस्त्यस्य—कुम्भसम्भवस्य ।
 अगस्त्य कुम्भसम्भव इत्यमर । भार्यया—धर्मपत्न्या लोपा
 मुद्रया । स्वयम्—आत्मना । उपरचितालवालकं—निर्मितमूल
 जलाधारै उपरचितानि आलवालानि येषान्ते । करपुत्रसलिल
 सेकसमर्थिते—हस्तयुगलजल सचनसमेधिते । करपुत्रेन य
 सलिल सेक तेन समर्थितास्तै । सुनिविशेयै—दुर्गतुल्यै—
 सुतेन निर्विशेषास्तै । पादपै तरुभि । उपशोभितम् राजितम् ।
 तत्पुत्रेण—अगस्त्य सुतेन गृहीतघतेन ब्रह्मचर्य्यघतधारिणा ।
 गृहीतघत येन तेन । आपादिना—पलाशदण्डधारिणा । आपादे
 यतिना दण्डे मासेमलवपर्वते इति विश्व । ब्राह्मणो वैत्यपालाशी
 इति मनुश्च । पवित्रमस्मरचितत्रिपुण्ड्रकामरणं पुनभूतिसम्पा-
 दित त्रिरणा सहित तिलक विशेषभूषणम् । चित्रपुण्ड्रविशेषका
 इति त्रिकाद्वशेय । पवित्रेण मस्मना रचित त्रिपुण्ड्रक पद्या
 भरणं येन तन । ब्राह्मणानां त्रिपुण्ड्रकम् इति स्मृति । भूतिमस्मनि
 सम्पादित इत्यमर । पुशनीवरयाससा—दर्भमय दण्ड यस्त्रयसनन
 पुशनिर्मित यत् क्षीयर यसनं यस्य तन । मोक्षमेगला कलिन
 मध्येन—मुञ्जमयदामयदकटिभागन । मौज मसलया कलिनो
 मध्यो यस्य तेन । मौजात्रिवृत् समाख्या काव्या विप्रस्य

मेखला इति मनुः । गृहीतहरितपर्णपुटेन—मिक्षार्थधृतहरिद्
 वर्णं त्रिनिर्मितपुटकेन । गृहीतं हरितानां पर्णानां पुटं येन तेन ।
 प्रत्युटजम्—प्रतिपर्णशालम् । मिक्षामदना—मिक्षायै गच्छता ।
 अकथितं चेति कर्मत्वाद्—द्वितीया भवति सम्प्रदानतां निवार्य ।
 दृढदस्युनाम्ना—दृढदस्युरिति नामधेयेन । दासयतीन्द्रियाणि
 स दस्युः । दत्तु—उपक्षये इति धातोरौणादिकृत्वात्साधु ।
 अर्थात् जितेन्द्रियः । दृढः चासौ दस्युः सः । पवित्रीकृतम्—
 अवस्थित्यापुनम् । अतिप्रभूतेध्माहरणाच्च—प्रचुरतमैशानय-
 नात् । च । अतिप्रभूतस्य इध्मस्याहरणम् तस्मात् । रिता—
 अगस्त्यः । यस्य—दृढदस्योः । इध्मवाह इति—एतद् द्विती-
 यम्—अपरम् । नाम—आख्याम् । चकार—कृतवान् । इध्मं
 वहतीति सः कर्मण्यण । दिशि दिशि—प्रतिदिशम् । शुक्रहरितैः
 कीरशरीरहरिद्वर्णैः । शुक्रवत् हरितास्तैः । कदलीवनैः—रम्भा-
 फलकाननैः । कदलीनां वनानि तैः । श्यामलोकनपरिसरम् ।
 श्यामायमानप्रान्तभूभागम् । श्यामलीकृतः परिसरोयस्यतम् ।
 कलसयोनिपरिपीतसागरमार्गानुगतयेव—अगस्त्ययानमृतसमु-
 द्रपथानुसृतया इव । कलसयोनिना परिपीतस्य सागरस्य मार्ग-
 मनुगता तया । वद्धयेणिक्रया—धृतैकयेणयाकारस्तोकप्रवाहया ।
 वा संयतासंस्कृतकेशविन्धास विशेषया । वद्धा वेणी वा वेणिका
 यया तया । पूर्यस्मिन् पक्षे समासान्तः कप् नद्यतश्चेति । उत्तर-
 पक्षे स्यार्थेकन् वेणं शब्दात् ततो ह्रस्वः ततः समासः । मृतसमुद्रा
 नुयानम् एक वेणीधारणं च पतिव्रतायाः गोदावद्याः कर्षाः यमेव
 सतीनामेतद् धर्मत्वात् । न प्रोपितेतु संस्कृत्यांश्चेणं च प्रमोच-
 येत् इति हारीतः । अन्यच्च—आर्त्तात्ते मुदिते हृष्टा प्रोपिते
 मलिना कृशा मृते म्रियेत या नारी सा स्त्री ह्येया पतिव्रता इति ।
 गोदावद्यां—गोदयासरिता च नद्या च । परिगतम्—परि-
 वेष्टितम् । आधमपदम्—स्थानम् अभयत् ।

18 —And in that (Vindhya forest), there was the hermitage —falling within the Dandaka forest and well known or renowned over the surface of the whole world, and being (or appearing) like the birth place, as it were, of the venerable (God of) Righteousness (the sense being that the hermitage had so many righteous or meritorious acts to its credit as having been performed in it that it seemed as though it were the very *source* of all righteousness),—of the venerable or illustrious great sage *Agastya*, who had quaffed off or drunk up (i.e., swallowed up or absorbed in) the water of the entire ocean (or the waters of all the seas) at the request of (Indra) the lord of the gods,—whose command or order had not been transgressed or disobeyed even by the Vindhya Mountain, which on account of a feeling of jealousy against (i.e., feeling jealous or envious of) the mountain Meru (which is said to be of gold and enjoys the honour of having the sun the moon and the stars revolving round it), had stretched or extended upwards (i.e., shot or thrust up) a thousand of its formidable peaks (lit, 'heads') into the sky, which having raised or uplifted itself in a menacing manner was ready to block (lit to 'remove or take away') the way or path along which proceeded or went the chariot of the sun (lit, the 'producer or causer of the day) and which disregarded (i.e., despised or paid no attention to) the words of the entire body of the gods—who had the demon Vátapi digested or consumed in or with the

digestive fire (१ =, the gastric juice which dissolves all food) of his stomach,—the dust of *whose* feet has been kissed or touched by the ends or points of the earrings or ornaments, shaped like a *Malara* (a fabulous sea monster or shark, १ fish), in the crowns of the gods and demons,—*who* is like an ornament or beautiful mark (made with sandalwood paste or aloe wood etc., १ and worn either as an ornament or decoration or for sectarian distinction) on the forehead (lit 'face') of the Southern Quarter or Direction (in person) [The star of Agastya or Canopus being one of the brightest in the southern celestial hemisphere, he is said to be the *Tilaka* (mark of decoration on forehead or ornament) of the South Quarter, because he beautifies that direction or quarter in the same way as a *Tilaka* does a *Indu*]—and *who* had his superhuman power or might, made manifest or evident, by the fact of (King) Nahusha having been hurled or made to fall or tumble down by him from heaven or 'the region of the gods'), merely at one or with a single exclamation or utterance of the word '*Hum*' (an imitative sound expressive of reproach, १ version or १ anger),—*the hermitage*, which was adorned or decorated with (१ = made to look beautiful or charming on account of the presence in it of) the trees, the basins (for water round the roots) of which had been erected or prepared (१. =, made or put up) by his wife Lopāmudrā herself which (trees) were nourished or reared up with the sprinkling or shower

ing of water, from the hollows of her own joined hands, and which were (treated or regarded) not differently from (ऽ *८* , just like) her own son—which (hermitage) was made pure or holy (ऽ *८* , sanctified with his presence or abode) by their son named *Dridha dasyu* who had undertaken or was undergoing a vow (of chastity or abstinence : *८* who was leading the life of a religious student and practising chastity or the controlling of the senses) who had or carried a staff of *Palāsha* or *Vilva* wood, who was adorned, as if with an ornament with the sacred mark made with three lines of holy ashes on his forehead, who was putting on a piece (or clad in a strip) of garment made of *Kusa* grass who had tied round on his waist (or whose waist was tied on or furnished with) a girdle made of *Munja* grass who had a cup or carried a bowl of green leaves held (in his hands), and who went about (or round) begging for alms from one hut or cottage to another, and to whom, from or on account of the fact of his (being in the habit of) bringing fuel in very large quantities, his father had given the second name of *Idhma vītha* (lit, 'carrier of fuel')—the borders of which (hermitage) had been rendered dark in each and every direction (ऽ *८* , on all sides), by the forests or clusters of plantain trees which were green like (the bodies of) parrots—and (lastly) which (hermitage) was surrounded on all sides by the river Godavari following (like a dutiful wife), as it were the track of (her lord) the sea which has

been drunk or swallowed up by him (i. e., the sage Agastya) who was born or sprung up from the jar or pitcher, and flowing round the hermitage) in a (single) stream (like a woman who tied up her hair into a single lock or braid, as it were) [The river Godavari in the two adjective compounds, seems to have been fancied by the poet, as being like a widow on account of the death, by being swallowed up, of her lord, the sea, and is accordingly represented as following his track, by going round the hermitage, like a dutiful wife, and also by putting on a single braid of hair, as was only proper or befitting, according to the religious injunctions, for a woman who had lost her husband].



१९—यत्र च दशरथवचनमनुपालयन्नुत्सृष्टराज्यो दश-
वदनलक्ष्मीविभ्रमविरामो रामो महामुनिप्रगस्त्यमनुचरन्सह
सीतया लक्ष्मणोपरचितरुचिरपर्णशालाः पञ्चवट्यां कंचित्कालं
सुखमुवास । चिरशून्येद्यापि यत्र शाखानिलीननिभृतपाण्डु-
कपोतपङ्क्तयो लग्नतापसाग्निहोत्रधूमराजय इव लक्ष्यन्ते
तरवः । वलिर्मर्मकुसुमान्युद्धरन्त्याः सीतायाः करतलादिव
संक्रान्तो यत्ररागः स्फुरति लताकिसलयेषु । यत्र च पीतो-
द्ग्रीर्णं जलनिधिजलमिव मुनिना निखिलमाश्रमोपान्तवर्तिषु
विभक्तं महाहठेषु । यत्र दशरथसुतनिशितशरनिकरनिपात-

निहतरजनिचरबलबहुलरुधिरसिक्तमूलमद्यापि तद्रागाविद्धः
 निर्गतपलाशमिवाभाति नवकिसलयमरण्यम् । अधुनापि युत्र
 जलधरसमये गम्भीरमाभनवजलधरनिबहाननादमाकण्य भग-
 वतो रामस्य त्रिशुवनविवरव्यापनश्चापघापस्य स्मरन्तो न
 गृह्णन्ति शप्पकुचलमजस्रमथ्रजललालतदानदृष्ट्या वीक्ष्य शून्या
 देश दिशा जराजजारतुविपाणकाटया ज्ञानक्रासवधिता
 जीर्णमृगाः । यस्मिन्ननवरतमृगयानिहतशपवनहारणमात्सा-
 हित इव कृतसात्तावप्रलम्भः कनकमृगा राघवमतिदूरं जहार
 यत्र च मैथिलीवियोगदुःखदुःखितो देशवदनाविनाशपिशुन
 चन्द्रसूर्याविव कवन्धग्रस्तौ सुम रामलक्ष्मणौ त्रिशुवनमृ-
 गमहश्चक्रतः । अत्यायतञ्च यस्मिन्दशरथसुतशरानिपातित
 याञ्जनवाहाकुतुरगस्त्यमैसादनागतनटुपाजगरकायशङ्कामरु-
 द्वापिजनस्य । जनकतनया च भर्त्रा विरहविन्दोदनाथमुदज-
 भ्यन्तरालिखिता यत्र रामनिवासदर्शनोत्सुका पुनरिव धरणि
 तलादुल्लसन्ती वनचरैरद्याध्यालोक्यते ।

१६—यत्रच—यस्मिन् आश्रमे । दशरथवचनमनुपालयन्-
 स्यत्तिष्ठनगन्नाह्वाम् अनुपालयन् । अनु + पाल् + स्वार्थे-
 णिच् + शतृ ॥ या रक्षणाथेकपाशानां प्रेः ण् + शतृः
 अनुपालयन् ॥ गृह्णन् ॥ उत्सृष्टराज्यः—त्यक्त राजकर्मम् । उत्सृष्ट
 राज्यं येन सः । दशवदनल मीधभूमविरामः—राघवार्थं
 विलासायसानः । दशव. नानि यस्य तस्य ल स्याः विभूमस्य
 विरामो यस्मात् सः । रामः राघवः । महामुनिम् श्रग. त्य-

महर्षि कलसयोनिम् । अनुचरन्—सेवमानः । लक्ष्मणोपरचित-
रुचिरपर्णशालः—सौमित्रनिर्मितमनोहराटजः लक्ष्मणेन उपर-
चिता रुचिरा पर्णशाला यस्य सः । पञ्चवटयाम् तन्नामकस्थाने ।
नाह तत्र पञ्च घट दृष्टा आसन् किन्तु विभिन्ननामकाः पञ्चतर-
वः ते च—घटः, अश्वत्थः, अशोकः, प्लक्षः, उदुम्बरः एतन्ना-
मानः ॥ पञ्चानां घटानां समाहरः पञ्चवटी अकारान्तोत्तर-
पदोद्विगुः स्त्रियामिष्ट इति नपुंसकत्वाभावेन स्त्रीत्वे द्विगोरिति
ङीप् । संज्ञायाचक मिदमिहपदम् । कञ्चित् कालम्—नियमित-
समयम् । सीताया सह । सुखम्—सुखपूर्वकम् । उवाच—अध्यु-
षिष्याम् । चिरशून्ये । बहुकालान्मुनिजनरहिते । यत्र—आश्रमे ।
शाखानिलीननिभृतपाण्डुकपोतपङ्कज—पृक्षावयवास्थित निः
शब्दधूसरवर्ण पाण्डवत श्रेणयः । शाखासु निलोनाः निभृताः
पाण्डवः करोतश्चेत्यो येषु ते । लग्नतापसाम्निहोत्र धूमराजयः
इय—संसक्ततपस्विभ्रात्याहिक यज्ञविशेष धूम्रपङ्कजः । लग्नाः
तापसाम्निहोत्रस्य धूमराजयः येषु ते । तरयः भूकहाः ।
लक्ष्यन्ते दृश्यन्ते । घलिकर्मकुसुमानि—देवार्चनकार्य्यपुष्पाणि ।
घलिकर्मणः कुसुमानितानि । ननु चतुर्थीसमासः तस्य
प्रकृतिविकृतिमात्र एव विधानात् । उद्धरन्त्याः—विचिन्व-
न्त्याः । सीतायाः जानक्याः । कश्चलादिषु—पाणिनल-
भागादिषु । संक्रान्तः—सल्लग्नः । रागः—रक्तिमा ।
पञ्चलताकिसलयेषु—वल्लीपल्लवेषु । स्फुरति—विकसति । यत्र
च—यस्मिन् आश्रमे । मुनिना अगस्त्येन । पीतोद्गीर्णजल-
निधिः लमिव-धीतान्त सागरसलिलमिव । पूर्वं पीतम् पश्चाद्
उद्गीर्णं जलं नधेर्जलं तत् । आश्रमोपान्तवर्त्तिषु—मुनिस्थान-
समीपस्थितेषु । आश्रमस्योपान्ते वर्त्तन्ते तेषु । महाह्रदेषु—
बृहत्तडागेषु । विभक्तमिव—विभज्यस्थापितमिव । यत्र
च । दशरथसुनिशितशरनिकरनिपातनिहतरजनीचरवलवहुल-

रुधिरनिक्तमूलम्—रामलक्ष्मणतीक्ष्णबाणव्यूहाघातव्यापन्न नि-
 शाचरसैन्यप्रचुरशोणितपृक्काशयम् । दशरथस्य सुतो तयोः
 निशिताः शराः तेषां निकरास्तेषां निपातेन निहतानि रजनिवराणां
 बलानि तेषां बहुलेन रुधिरेषुसिक्तानि मूलानि यस्य तत् ।
 अद्यापि—अनुनापि । तद्रागाविद्धनिर्गतपलाशमिध—रुधिर
 लौहित्ययुक्तानिःसूनपत्रम् । तस्य रामेण आविद्धानि निर्गतानि
 पलाशानि यस्मिन् तत् । नवकिसलयमिध—नवीनपल्लवमिध ।
 नवाः किसलयाः यस्मिन् तत् । अरण्यम्—वनम् । आभाति-
 रोभते । यत्र-आध्रमे । जलधरसमये—वर्षाकाले । जलधराणां
 समयः तस्मिन् । गम्भीरम्—मन्द्रम् । अभिनवजलधरनियह-
 निनाशम्—नवीनमेघनिकरब्धनिम् । अभिनवानां जलधराणां
 नियहस्यनिनाशस्तम् । आकर्ण्य-ध्रुत्वा-भगवतः परमेश्वरस्य
 रामस्य—राघवस्य । त्रिभुवनविषयव्यापिनः । लोकत्रयान्तराल
 पूरकस्य । त्रिभुवनस्य विषयं व्याप्नोति तस्य । बापघोषस्य-
 धनुर्ध्वनेः । अधोगर्धदशैः कर्मणीतिपथी । स्मरन्तः—आध्या-
 यन्तः । दश-दिक्परिमिताः । दिशः—आशाः । शून्याः—
 रामलक्ष्मणसीतारदिताः । धीव्य—दृष्ट्वा । अधजललुलि-
 दीनदृष्टयः । शोकजन्यधाप्पसाधित कातरलोचनाः । अध-
 जललुलिताः दीनाः दृष्टयोयेषान्ते । अराजर्जरितायेषाण्कोटयः—
 यार्धैक्यनिःसारशृंगाग्रभागाः । जरया जर्जरिताः विपाणाः
 कोटयो येषान्ते । जानकीसंवर्धिताः—सीतापोषिताः । वा जनक
 तनयातृणादि दानेन वृद्धिप्रीताः । जीर्णमृगाः—वृद्धहरिण । अनु-
 नापि—अद्यापि । शष्पकचलम्—घासग्रासम् । न शृङ्गन्ति नो
 आददते । प्रचुरशोकायेगादितमायः । यस्मिन्—यत्राध्रमे ।
 अनवरतमृगयानिहतशेषवदहरिणप्रोत्साहित इध—निरन्तरा
 खेटकरामध्यापन्नायशिष्टवाननमृगम्रेरेत इध । अनवरतमृगया-
 याम् निहतेभ्यः शेषाः ये वनहरिणाः तैः प्रोत्साहित. सः । सीता-

पहारणाय रामप्रतारणवेलायाम् इतिभावः । कृतसीताविप्रल-
म्भः—जनितजानकीवञ्चनः । कृतः सीतायाः विप्रलम्भो येन
सः । कनकमृगः—काञ्चनहरिणः मारीचनामा । कनक निर्मितः
मृगः राघवम् । अतिदूरम्—अनिशयविप्रकृष्टम् । जहार—हृन्-
वान्यत्र-आश्रमे । मैथिलीवियोगदुःखदुःखितः—जानकी विरह-
क्लेशपीडितः । मैथिल्याः वियोगेन जातं यद्दुःखन्तेन दुःखितः
दुःखपदोपादानमत्यन्तदुःखं सूचयति । दशवदनविनाशपिशुनौ—
राघणध्वंससूचकौ । दश वदनानि यस्य तस्य विनाशस्यपिशुनौ
तौ । रामलक्ष्मणौ—राघवसीमन्तौ । चन्द्रसूर्यादिव—शशि-
मानूष । कर्धधप्रस्तौ—दनुर्कर्धधधृनौ । चन्द्रसूर्यपक्षे राहुकवली
कृता । कर्धधेनप्रस्तौ तौ । विष्णुनाक्षिप्रान्मस्तकात् कर्धध सह
काहू राहुः सम्भूतः । तेन तौ प्रस्येत इति प्रसिद्धमेव सूर्यप्राप्ते
नृपविनाशसूचनात् । समम्—युगपत् । महत्—अधिकम् ।
त्रिभुवनमयम्—लोकत्रयभीतिम् । चक्रतुः घिदधतुः । यस्मिन्—
आश्रमे । दशरथसुतशरनिपातितः रामघाणच्छेदितः । दशरथ-
स्य सुतस्य शरैर्निपातितः सः अत्यायतः—अधिकदीर्घः ।
अति+आ+यम्+क्तः । अत्यायतः । योजनबाहोः—दनुर्कर्धध-
स्य । योजनपरिमितौ बाहु यस्य तस्य । बाहुः—भुजः । ऋषि-
जनस्य-तत्रत्यमुनिलोकस्य । अगस्त्यप्रसादनागतनहुपजगर-
कायशंकां—शिबिकारोहेणेंद्राणीं प्रतिगामिनः कलसयोनेः
पादप्रहारजन्य काधशान्तये समायाताजगररूप नहुपदेहम्मम् ।
अजांगरतीति अजगरः पचाधच् । अगस्त्यस्य प्रसादनात्
आगतो यो नहुपाजगरः तस्य कायस्य शंकानाम् । अकरोत्—
विहितवान् । यत्र । मन्त्रां रामेण—पत्या । विरहविनोदनार्थम्—
वियोग वेदनान्युनीकरणाथम् । विरहस्य विनादनायेद् तद् ।
अर्थेन नित्य समासे विशेष्यलिङ्गनाच् तिषाच्यमिति नित्यसमा-
सेऽस्यपदविग्रहः । उदजाम्यन्तरलिङ्गिता—पण्यालामध्य-

चित्रिता । उदजस्याम्यन्तरं लिखिता सा । रामनिवासदर्शने-
 त्सुका राघवास्थानभूसमाप्तोऽनोत्कठिता । रामनिवासस्य दर्शने
 उत्सुका सा । जनकतनया-जानकी । पुनः—भूयः । धरणी-
 तलात्—भूम्यनूर्ध्वमागात् । तलंस्वरूपानूर्ध्वयोरिति विश्वः ।
 उलसन्तीव—उत्तिष्ठन्तीव । घनचरैः शवरैः । अद्यापि—अधु-
 नापि । आलोक्यते—दृश्यते । घनेचरन्तीति तैः । चरेष्ट इत्यधि-
 करणे उपपदे चरधातोः टः प्रत्ययः । पृथं पक्षभूमिकर्षणवेलायाम्
 मिथिलायां जानक्याः भूतलाधुरित्यतिः परित्यागसमयेपाताले
 प्रवेशः इदानीन्तु भूय उत्थितिरतः पुनरिति पदमुपात्तम् ।

19 And where (i.e., in which Dandaka forest),
 obeying the order, or abiding by the word, of Dasa-
 ratha (his father), and having renounced or given up
 the kingdom, Rāma, who put an end to or destroyed
 the graceful embellishments of royal glory (i.e., the
 luxurious pastimes or diversions of all kingly
 glory, and wealth) of the 'ten mouthed' (demon
 Ravana), together with Sita, seeking after (or waiting
 upon) the great sage Agastya, and having had a
 beautiful cottage of leaves prepared or made for him
 by Lakshmana, lived happily for sometime in Pancha-
 vati Where (i.e., in which place, that has been)
 lying vacant or empty (i.e., uninhabited) for a long
 time, the trees, having silent or motionless rows of
 pale coloured doves or pigeons, roosting or lying down
 on their branches, and appearing (i.e., the trees ap-
 pearing) as if they had (so many) lines or columns of
 smoke, as it were, emanating from the oblations
 offered to the sacred fire (or from the burnt sacrificial

offerings) by the ascetics, attached or clinging to them are to be seen or noticed even now or to this day Where the redness (॥ ८, the natural reddishness of colour) in the fresh tender leaves or sprouts of creepers, shines forth or appears clearly, as if the same had been transmitted or imparted to them from the palm of the hand of Sita, while (or who was) plucking flowers (from them) for the purpose of offering them in worship : And where the entire (quantity of) water of the ocean or sea, first drunk or swallowed up and then disgorged (॥ ९ discharged or vomited) by the sage (Agastya), seems as if it had been distributed or divided amongst (॥ ८, allotted to or assigned a share of it to each of) the large deep pools of water, lying or situated on the outskirts or borders of the hermitage : Where the forest, with the fresh tender leaves in it (which are naturally of a reddish colour) having had the roots (of its trees) watered or sprinkled over (formerly) with the profuse or abundant blood of the hosts of demons (lit 'night walkers' or 'night wanderers') killed or destroyed with the thick showers (lit showers of the heaps or hosts) of the sharp arrows of the son or sons (॥ ८, of Rama or of Rama and Lakshmana) of Dasaratha, seems or appears even now or to this day, as if it put forth its (reddish coloured) foliage or leaves, tinged or pierced (॥ ८ steeped or drenched in in the natural formation or production) with the redness thereof (॥ ८, of that blood) as it were Where the old or aged deer or antelopes

tended and brought up by Janakī, with the tips or pointed ends of their horns having been shattered with old age, on hearing the deep thunder or rumbling of the multitudes of new clouds during rains, and (thereby) being reminded of (lit 'remembering.' : *i.e.*, having their memory or recollection aroused in regard to) the twanging sound,—which filled up or pervaded (i.e., reached to the farthest ends of) the hollows or cavities of (all) the three worlds—of the bow of the Illustrious or Glorious Rama, and having their piteous eyes or vision dimmed, on account of their shedding tears continuously, on seeing or finding the ten directions (i.e., the whole world) empty (without Rama, Sita and Lakhshmana), do not pick up (i.e., eat or feed upon) mouthfuls of grass, even now. In which (Dandaka forest), the golden deer, that had deceived or caused deception to Sita (or it might also mean,— 'that had brought about the *separation* or *disunion* of Sita ' from Rama), being encouraged or incited, as it were, by the wild deer (or deer of the forest), that remained after the others had been killed (lit that were still left over from among those that were already killed) in an incessant or continuous hunting expedition, attracted or carried Raghava (i.e., Rama, the 'descendant of Rāghu') very far away. And where (i.e., in which Dandakā forest) Rama and Lakshmana, who were afflicted (at the time) with the grief of separation from Mithilā or Sita (the 'Princess of the Kingdom of Mithilā'), and who, being (at that time)

simultaneously attacked or seized by (the headless demon Danu Kabandha, like the Sun and the Moon being eclipsed or swallowed up by Rahu (who also is represented as being headless), as it were, were indicative of (i.e., indicated, as such an eclipse is popularly imagined to do) the destruction of the 'ten mouthed' (demon Ravana), enhanced or greatly amplified (i.e., added largely to the importance of) the fear entertained by (lit 'of') the three worlds [The plain sense is this : The fear was caused by the havoc produced by the powerful demons prevailing at the time, to destroy or put an end to which, Vishnu had incarnated as Rama. Now if Rama and Lakshmana, to whom the three worlds looked up for protection against these demons, were themselves plunged in grief brought about by them, the three worlds would certainly have their fears enhanced] And in which (hermitage in the Dandak forest), the very long or extensive arm of the demon 'Yojana bahu' (a name of Danu Kabandha, because he 'had arms one Yojana or eight miles long'), having been felled or cut down with the arrow of Rama the son of Dasarath, produced a suspicion or apprehension in the (minds of the) sages, as if it were the body of Nahusha in the form of a huge snake or boa constrictor (lit 'that which swallows up a goat'), having come to propitiate (the sage) Agastya. And where the (picture of the) daughter of (King) Janaka, having been drawn or painted by her Lord or husband inside the cottage,

with the object of diverting or comforting himself during (the period of) his separation from her (i. e., with a view to alleviate his suffering caused by her separation), is seen or observed by the forest people even now or to this day, appearing, as if she, being eager to see or visit the abode or dwelling place of Rama, were once more emerging out of (or re appearing from) the surface of the earth

२०-तस्य चैवंविधस्य संप्रत्यपि प्रकटोपलक्ष्यमाणपूर्व-
 वृत्तान्तस्यागस्त्याश्रमस्य नातिदूरे जलनिधिपानप्रकुपितवरु-
 णोत्साहितेनागस्त्यमत्सरात्तदाश्रमसमीपवर्त्यपर इव वेधसा
 महाजलनिधिरुत्पादितः प्रलयकालविघटिताष्टदिग्भागसंधिवन्धं
 गगनतलमिव भ्रुवि निपतितमादिवराहसमुद्धृतधरामण्डलस्था-
 नमिव सलिलपूरितमनवरतमज्जदुन्मदशवरकामिनीकुचकलश-
 ललितजलमुत्फुल्लकुमुदकुवलयकल्लारमुन्निद्रारविन्दमधुविन्दुनि-
 स्यन्दवद्धचन्द्रकमलिकुलपटलान्धकारितसौगन्धिकमारसितस-
 मृदसारसमम्बुरुहमधुपानमत्तरुलहंसकामिनीकृतकोलाहलमने-
 कजलचरपतंगशतसंचलनचञ्चलितवाचालवीचिमालमनिलोला-
 सितकल्लोलशिखरसीकरारब्धदुर्दिनमशङ्कितावतीर्णाभिरम्भः-
 क्रीडारागिणीभिः स्नानसमये वनदेवताभिः केशपाशकुसुमैः

सुरभीकृतमेकदेशावतीर्णमुनिजनापूर्यमाणकमण्डलुकलजलध्व -
 निमनोहरमुन्मिपदुत्पलवनमध्यचारिभिः, सवर्णतया रसिता-
 नुमेयैः कादम्बकदम्बकैरासेवितमभिपेकावतीर्णपुलिन्दराज-
 सुन्दरीकुचचन्दनधूलिधवलिततरंगमुपान्तजातकेतकीरजःपट -
 लवद्धकूलपुलिनमासन्नाश्रमागततापसक्षालिताद्रवल्कलकपा -
 यपाटलतटजलमुपतटविटपिपल्लवानिलवीजितमविरलतमाल -
 वीथिकान्धकारिताभिर्वालिननिर्वासितेन संचरता प्रतिदिनमृ-
 ष्यमूकवासिना सुग्रीवेणावलुप्तफलपरिलघुलताभिरुदवासिता-
 पसानां देवतार्चनोपयुक्तकुसुमाभिरुत्पतज्जलचरपतंगपक्षपुट-
 विगलितजलविन्दुसेकसुकुमारकिसलयाभिलतामण्डपतलस्थि -
 तशिखण्डिमण्डलारब्धताण्डवाभिरनेककुसुमपरिमलवाहिनीभि-
 र्वनदेवताभिः श्वासवासिताभिरिव वनराजिभिरुपरुद्धतीरम-
 परसागराशङ्किभिः सलिलमादातुमवतीर्णैर्जलधरैरिव बहल-
 पङ्कमलिनैर्वनकरिभिरनवरतमापीयमानसलिलमगाधमनन्तमप्र-
 तिममपां निधानं पम्पाभिधानं पद्मसरः । यत्र च विकचकुव-
 लयप्रभाश्यामायमानपक्षपुटान्यथापि मूर्तिमद्रामशापग्रस्तानीव
 मध्यचारिणालोक्यन्ते चक्रनाम्नां मिथुनानि ।

पम्पासरोवर्णनम्

२०—एवविधस्य—पूर्वोक्तस्य । सम्प्रत्यपि—अधुनापि
 प्रकटोपलक्ष्यमाणपूर्ववृत्तान्तस्य—स्पष्टानुभूयमान प्राग्वृत्तस्य

प्रकटमुपलक्ष्यमाणाः पूर्वे वृत्तान्ताः यस्य तस्य । तस्य—अमु-
 प्य । अगस्त्याश्रमस्य । कुम्भसम्भवस्थानस्य । नातिदूरे समीपे
 पद्मसर इत्यग्रिमेणान्वयः । इतः आरभ्य प्रथमान्तानि सरसो
 धिशेषणानि । जलनिधिपानकुपितवरुणोत्साहितेन सागरचलु-
 फीकरणकुद्धप्रचेतोदत्तोत्साहेन । जलनिधेः पानेनकुपितो वरुणः
 तेनोत्साहितस्तेन । वेधसाविधात्रा । अगस्त्यमत्सरात्—फलस-
 योनिविद्धेपात् । अगस्त्ये मत्सरः तस्मात् । तदाश्रमसमीप
 यत्ती—पूर्वाभिहितमहर्षिस्थान निकटस्थः । तस्याश्रमस्य समीपे
 पतन्ते सः । अपरः—द्वितीयः महाजलनिधिरिव—महासागर
 इव । उत्पादितः रचितः । सरोऽतिविस्तृतमितिभाषः । प्रलय-
 कालविघटिताष्टदिग्भागसंधिवंधम्—युगान्तसमयविप्लिष्टाष्ट-
 संप्याकाशाधिभागसंयोजनबंधनम् । प्रलयकाले विघटिताः
 अष्टानां दिग्भागानां संधिवंधा यस्य तत् । अतएव—भुवि—
 भूमौ । निपतितम्—च्युतम् । गगनतलमिव—आकाशमिव । अत्य-
 न्तंविमलम् विशालं च सर इतिभाषः । आदिधराहसमुद्धृत-
 धरामण्डलस्थानम्—हरितृतीयावतार समुत्थोलित भूमण्डला-
 धकाशः । आदि धराहेण समुद्धृतं धरामण्डलन्तस्य स्थान-
 न्तत् । सलिलपूरितमिव—जलपूर्णमिव । अनवरतमज्जदु-
 न्मदशयरकामिनीकुचकलसलुलित जलम्—निरन्तराधगाहमान
 तावृण्यगर्धितशयरीस्तनताडितसलिलम् । अनवरतमज्जन्तीना-
 मुन्मदानां शयरकामिनीनां कुचकलसैः लुलितं जलं यस्य तत् ।
 कुचाः कलसाइवेति कुचकलसास्तैः । उत्फुल्लकुमुद कुवलय-
 कल्हारम्—विकसितशुक्लकमलनीलोत्पलरक्ताम्बुजम् । उत्-
 फुल्लानि कुमुदानि कुवलयानि कल्हाराणि यस्मिन् तत् । उन्नि-
 द्राविन्द मधुविन्दु घट्टचन्द्रकम् स्फुटितपद्ममकरन्दकणजलो-
 र्ध्वविहितमयूरपिच्छीयचन्द्रा कृतिचित्रविशेषम् । उन्निद्राणाम-
 रविन्दानाम्मधुविन्दुभिः चन्द्राःचन्द्रका यस्मिन् तत् । अलिकुल-

पटलांधकारित सौगंधिकम्—भूमरगणसमूहावृत्तरक्तकमलम् ।
 सौगंधिकन्तुकल्हारमित्यमरः । अलिकुलानां पटलेनांधकारितानि
 सौगंधिकानि यस्मिन् तत् । आरसितसमदसारसम्—आरसि-
 ताश्च समदाश्च सारसा यस्मिन् तत् । अम्बुरुहमधुपानमत्तक-
 लहंसकामिनीकृतकोलाहलम् पद्ममकरन्दधयनक्षीवकलहंसीस-
 र्पादितकलकलम् । अम्बुरुहाणां मधुपानेन मत्ताः याः कलहं-
 सकामिन्यः ताभिः कृतः कोलाहलो यस्मिन् तत् । अनेकजल-
 चर पतङ्गशतसञ्चलनचलितधावाला धीचिमालम्—बहुविध
 धारिचरपक्षिसमूहगमन चपलशब्दायमानतरङ्गध्रेणिकम् । अने-
 केषां जलचराणां पतङ्गानां शतस्य संचलनेन चलिताः धावालाः
 धीचिमालाः यस्मिन् तत् । अनिलोल्लासितकल्लालशिशिर-
 शीकरारब्धदुर्दिनम्—धातोत्थापितमहावीचिशोतलजलकणकन-
 मेघाच्छन्नदिवसम् । अनिलेनोल्लासिताः कल्लोलाः तेषां
 शिशिरैः शीकरैः आरब्धदुर्दिनं यस्मिन् तत् । अशंकितावती
 र्णाभिः—निर्जनतानिःसंशयप्रविष्टाभिः । अशंकितमधतीर्णा-
 स्ताभिः । अम्भःक्रीडारागिणीभिः सलिलविहारप्रियाभिः ।
 अम्भसः क्रीडायां रागिण्यस्ताभिः । वनदेवताभिः—काननाधिष्ठा-
 तृदेवीभिः । स्नानसमये अथगाहनवेलायाम् । केशपाशकुसुमैः—
 कवरीसुमनोभिः । सीमन्तिताः केशाः केशपाशा स्तेषु कुसुमानि
 तैः । सुरभीकृतम्—सुगंधिताघ्रोतम् । एकदेशावतीर्णं मुनिज-
 नापूर्यमाणकमण्डलुकलजलध्वनिमनोहरम्—एक पार्श्वाम्ब्यन्त-
 रप्रविष्टऋणिलोकाध्यायितजलपात्रव्यक्तमधुरधारिपूरणरचलुम-
 गम् । एकदेशेऽवतीर्णाः मुनिजना स्तैरापूर्यमाणाः कमण्ड-
 लवः तेषां कलेन जलध्वनिना मनोहरन्तत् । उन्मिषदुत्पलवनमं
 ध्यचारिभिः—विकसत्कमलकाननान्तर्गामिभिः । सवर्णतयासदृ-
 शाकारतया । रसितानुमेवैः—शब्दज्ञेयसत्ताकैः । रसितेनानुमेया-
 स्तैः । कादम्बकदम्बकैः—कलहसगणैः । आसेवितम्—समाश्रितम् ।

अभिपेक्षावतीर्णपुलिन्दराजसुन्दरीकुचचन्दनधूलिधवलिततरङ्गम्-
 स्नानजलप्रविष्टकिरातपतिरमणीस्तनलितमलयजपरागश्वेतीकृ-
 तवीचिकम् । अभिपेक्षायावतीर्णाः याः पुलिन्दराजस्यसुन्दर्यः
 तासां कुचानां चन्दनधूलिभिः धवलिताः तरङ्गाः यस्य तत् उपा-
 न्तजातकेतकीरजःपटलघडकूलपुलिर्न—जलनिकटोद्भूतकेतकी-
 कुसुमधूलिपुञ्जकृततटसैकतम् । उपान्ते जातानां केतकीनां रजः-
 पटलेन घट्टं कूलेषु पुलिर्न यस्य तत् । केतक्याः पुष्पकेतकी—
 अथयवे च, प्राण्योपधिवृत्तेभ्य इत्यञ्—पुष्पमूलेषु घट्टलमिति
 लुप् । आसन्नाध्रमागततापसहालितार्द्रवलकलकपायपाटलत-
 टजलम्—समीपस्थापासायाततपस्थिधौतस्तिमितपरिधेयवृक्ष-
 त्यग्निर्यासश्चेतरक्ततीरनीरम् । आसन्नेभ्यः आध्रमेभ्यः आगताः
 तापसाः तैः हालितानि आर्द्राणि वलकलानि तेषां कपायेण
 पाटल तटजलं यस्य तत् । उपतटघिटपिपल्लवपुटानिलधी-
 जितम्—कूलस्थतरुक्सलयमिचयवायुकृतयज्जनम् । तटस्य
 समीपमुपतटम् घिटपिनां पल्लवपुटानामनिलः धीजितम् तत् ।
 अधिरलतमालवीधिकांधकारिताभिः—धनतापिच्छुतरुपत्तिकुर्ना-
 धकाराभिः—अधिरलातमालवीधिका तथा अंधकारिताः ताभिः ।
 घालिनिर्वासितेन—सुग्रीवभ्रातृत्याजितराज्येन घालिना [निर्वा-
 सितस्तेन । प्रतिदिनम्—प्रत्यहम् । वा अनुदिनम् । दिनं दिनं
 प्रति इति प्रतिदिनम् धीप्तायामव्ययीभावः । संचरता—परि-
 भ्रमता । शृण्वमूकयाहिना—शृण्वमूकनामकगिरिस्थायिना ।
 शृण्वमूकेषस्तुं शोलमस्य तेन । सुग्रीवेण-घालिसन्ना । अवलुप्त-
 फललघुलताभिः—अथहतप्रसवभारहोनवल्लोभिः । अवलुप्तानि
 फलानि याभ्यः ताः अतएव लघ्वः लताः यासु ताभिः ।
 पुरा मायावी दानवः घालिना सुग्रीवेण च युध्यमानः तयोः
 प्रहारेण दुर्बलो भूत्वा एकं धिलं प्रविष्टवान् घाली तं निहन्तुं
 तत्रैव गतवान्—त्वयाऽत्रैवस्थेयं यावद्दहमावर्त्तयेत्पुनश्च सुग्री-

चम्—ततः तद्विलम्बमविशत् । घालिन आगमने विलम्बं विल-
 मुखाच्चरक्तं निर्गतं विलोक्य घाली निहत इति मत्वा विलमुखे
 महान्तं पापाणं निधाय किष्किंधां गतवान् ततो घालीविलाश्रिर्गं
 त्य तं पापाणं तन्मुखपय स्थापयित्वा किष्किंधागतः ततश्च
 सुग्रीवो ममरिपुरिति ज्ञात्वा निष्कासितः किष्किंधातो घालिना
 तत आरभ्य सुग्रीवः ऋष्यमूके वसतीति रामायणं वार्त्ता । उद्-
 घासितापसानाम्—जलस्थापितपस्विनाम् । उदके वसन्तीति ते
 तापसास्तेषाम् । येषां वासवाहनधिपुचेति उदकस्योदादेशः । देव-
 तार्चनेापयुक्तकुसुमाभिः—देवयजनयोग्यपुष्पाभिः । देवतानाम-
 र्चनपु उपयुक्तानि कुसुमानि यासां ताभिः । उत्पतजलचरपतङ्ग-
 पक्षपुटं विगलितजलविन्दुसेकसुकुमारकिसलयभिः—उद्गच्छ
 द्वारिचरजगदलयुग्मं पतितं द्वारिपृषत् सेचनमृदुपल्लवाभिः ।
 उत्पततां जलचराणां पतङ्गानां पक्षपुटेभ्यो विगलिताः जलविन्द
 यस्तेषां सेकेन सुकुमाराः किसलयाः यासां ताभिः । लतामण्ड-
 पतलशिखरिडमण्डलारब्धताण्डवाभिः । वीरदावृत्तं प्रदेशान्तर्ग-
 तमयूरसमूहकृतनृत्याभिः । लतामण्डपतलेषु शिखरिडमण्डलेना-
 रब्धताण्डवं यासु ताभिः । अनेककुसुमपरिमलवाहिनीभिः ।
 नानाविधं पुष्पं सौरमधारिणीभिः । अनेकेषां कुसुमानां परिमलं
 वहन्ति ताभिः । वनदेयताभिः शरण्यदेयोभिः । श्वाक्षपासिताभि-
 रिय—निश्वासात्तनुरमिताभिरिय । वनराजिभिः—काननध्रेणि-
 भिः । उपरुद्धतीरम्—परिवृत्ततटम् । सरः अपरस्ताण्डशकिभिः
 —द्वितीयसमुद्रम्रान्तिजनकैः । अपरःसागर इतिशंका येषां तैः ।
 सलिलम्—वारि । आदानुम्—गृहीतुम् । अयतीर्णैः—वारिमध्य-
 प्रविष्टैः । जलधरैरिय—मेघैरिय । यहलपंकमलिनैः—प्रचुरकर्दम-
 मलीमसैः । यहलैः पंकैः मलिनास्त्रैः । वनकरिभिः । आपीयमान-
 सलिलम्—धीयमानजलम् । अगाधम्—तलस्पर्शरहितम् । नगा
 धा यस्यतत् । गाधर्न गाधा । गाध् + गुरोश्च हल इत्यप्रत्ययः ।

ततष्टाप । अथवा गाध्यते तत् गाधम् नगाधम् तत् । कर्मणि
घञ् । अनन्तम्—शेषरहितम् । अविद्यमानोऽन्तो यस्य तत् ।
अप्रतिमम्—उपमारहितम् । नास्तिप्रतिमा यस्य तत् । प्रति+
मा+अङ्—प्रतिम+टाप् प्रतिमा ॥ अपाम्—धारीणाम् ।
निधानम्—निधिरूपम् । पम्पामिधानम्—पम्पेति अभिधानं
यस्य तत् । पद्मसरः—कमलहृद् । पद्मानामाकर स्वरूपं सरः ।
पम्पायाः फलविशेषस्य पूर्वमस्यैवतटे जातत्वात्तन्नामास्य प्रच-
लितम् । तत्फलं च पद्मजमितिभायः ॥ यत्रच-पम्पासरसि ।
यिकचकुयलयप्रभाश्यामायमानपक्षपुटानि—यिकसत्कमलका-
न्तिनीलदलयुग्मानि । यिकचानां कुयलयानां प्रभाभिः श्यामा
यमानानिपक्षपुटानि येषान्तानि । मध्यचारिणाम्—पम्पासरोऽ-
न्तर्गतसंचरणशीलानाम् । चाम्पाकनाम्नाम्—फोकानाम् ।
मिथुनानि—वृद्धानि । अद्यापि-अधुनापि । मूर्त्तिमद्रामशाप-
प्रस्तानि इय—साकारराघयानुकोशषोडितानि इय । आलो-
पयन्ते—दृश्यन्ते तत्रत्यजनैरितिभायः । पुरा पम्पासरस्तीरे
विप्रयोगविह्वलं रामंयिलोक्य चत्रयाकाः हसन्तिस्म तदा राम-
स्तान् शशप ममेव युष्मदीयोऽपि निशि नित्यं विरहः स्यादिति
रामायणकथा ॥

20 And not very far from that hermitage of such
a description of (the sage) Agastya the former events
of which are to be evidently or visibly seen or ob-
served (i. e., clearly to be comprehended, understood
or inferred) even now, there is a lake of lotuses or
'lotus lake' (i. e., one full of or abounding in lotuses),
named Pampā, which appears or looks as if it were a
second or another great sea or ocean, created or
brought into existence in the vicinity of (lit 'lying

near') the hermitage of Agastya out of spite or jealousy against him by the Creator or *Brahma* having been instigated or urged by Varuna (the presiding deity of the element of water), who was enraged or greatly incensed at the drinking up of the ocean (by him),—*which* (lake) was like the sky fallen on the earth (i e, lying prostrate or flat on the ground), as it were, having had the ligaments or legatures (i e, the ties) of its joints (binding it to or) with the eight directions broken down or severed (i e, dislocated) at the time of the universal destruction,—*which* was like the place or site, from which the Earth had been uplifted by the Primordial Boar (incarnation of Vishnu), filled up with water, as it were —the water of *which* was agitated, disturbed or set in motion by the jar like (i e, round or beautiful) breasts of the maddened or intoxicated youthful *Shabar* (or mountaineer) women constantly or incessantly bathing there in,—*which* had white water lilies, blue water lilies and white lotuses fully blown in it —*which* had brilliant circular spots or moon like circles (like the eyes on the peacock's tail which it also means) formed (on its surface) by the flowing or exudation of drops (i e by the dripping) of honey from the blown or blooming lotuses —*which* had white lotuses in it that were darkened or made to look dark on account of the multitudinous clusters or swarms of black bees (settling or hovering over them),—*which* had cranes that were intoxicated or maddened with joy, screaming in

it,—*which* had a tumultuous noise made in it by the black or dark grey geese that were maddened or intoxicated with the drinking of honey from the lotuses (lit 'water-born' or 'water grown'),—the rows or lines (lit the 'wrath or garlands') of the waves or ripples in *which* were resounding, owing to their having been agitated or stirred up by the movements of hundreds of aquatic birds of many a variety,—*which* had a rainy day started in it by the (showers, as it were, from the) sprays (of water, rising) on the tops of waves or billows raised or stirred up by the winds—*which* (i.e. the water of which lake) was made fragrant with (i.e. by or on account of its contact with) the flowers adorning their hair at the time of their bath or ablution by the forest nymphs or sylvan deities, that had fearlessly descended or entered into it and were fond of or loved sporting in water,—*which* appeared beautiful or charming on account of the sweet (or low and soft) sound of the water, made by the *Kamandalus* or the (hermits' or ascetics) peculiar wooden or other water pots or vessels being filled up by the ascetics or sages, having descended into it on one of its sides—*which* was frequented or resorted to by flocks or swarms of *Kadamba* birds or swans (said to be a kind of goose with dark gray wings), moving about in the midst of a forest (i.e. thick or profuse clusters) of fully blown or expanded lotuses (lit, those 'opening their eyes'), and having (their presence in their midst)

to be inferred (only) from their cries, on account of their being of the same colour,—*which* had its waves rendered white with the dust of sandal wood paste, that was applied to the breasts of the beautiful royal ladies (or ladies belonging to the royal or noble families) of the *Pulindas* (a people of the wild mountaineer or barbarous tribe), having descended or entered into it or its waters for the purpose of bathing,—*which* had a (sort of) sandy embankment made or formed (round it) with the heaps of pollen (dropping) from the flowers of Ketaki (trees) growing up on its borders,—*which* had its water near the bank or shore, rendered astringent or fragrant (or it may mean, 'of the red or dark red colour', i. e., brown or yellowish-red), and pallid or pale red (i. e., reddish), by the bark garments having been dipped in it (lit, 'made wet' or moistened), in (the process of) being washed by the ascetics, who came there from their adjacent or neighbouring hermitages,—*which* was fanned with the breeze from the leaves of trees that grew or stood near its banks (or on its outskirts or borders),—*which* had its banks (i. e., the sight of, or the approach to, its banks) obstructed or protected [that is, which had its banks surrounded on all sides] by the groves or rows of trees *that* were rendered dark or obscure on account of the thick rows or avenues of Tamala trees (which have dark leaves), *that* had its creepers made light (i. e., lessened in weight or heaviness), on account of their fruits having been taken or carried away (i. e.,

vast expanse or extent of the lake) —*which* was unfathomable (lit 'bottomless') or very deep,—*which* was boundless or infinite (in extent,—lit 'endless', that is, very extensive in size, indeed so extensive in size that it seemed to have no ends or bounds),—*which* was peerless or incomparable (१८, without a match or like), and *which* was the treasure or the (very) store of water. And where (१८, in which Pampa lake) the pairs of the *Chakravaka* birds or the ruddy geese having the folds of their wings darkened (१८, looking bright dark) with (or on account of) the lustre or gleam of the fully blown blue lotuses (in their proximity in the lake), and appearing as if they had been seized or stricken (१८, involved in or affected) by the curse (represented here to be of a dark colour owing to its dismal nature) of Rama in visible shape or form are to be seen or observed by one moving about in their midst (१८, in the midst either of the lake or of these birds), even now or to this day [Note If the reading be taken to be मञ्जुचारिणाम्' (which seems more happy or appropriate), as the adjectival compound to चक्रवाक्यां, the translation of the necessary portion of it would read thus —' the pairs of the *Chakravaka* birds or the ruddy geese, *which were moving about in the midst* (of the lake), having the folds .. form, are to be seen or observed even now or to this day.' The last portion in the above translation from, 'by one moving about ' to 'of these birds)', will then disappear or be omitted]

२१—तस्यैवंविधस्य पद्मसरसः पश्चिमे तीरे राघवशरप्रहा-
 रजर्जरितजीर्णतालतरुखण्डस्य च समीपे दिग्गजकरदण्डानु-
 कारिणा जरदजगरेण सततमावेष्टितमूलतया बद्धमहालवाल
 इव तुङ्गस्कन्धावलम्बिभिरनिलवेष्टितैरद्विनिर्मेकैर्धृतोत्तरीय
 इव दिवचक्रवालपरिमाणमिव गृह्णता शुवनान्तरालविप्रकी-
 र्णनं शाखासंचयेन प्रलयकालताण्डवप्रसारितभुजसहस्रमुडु-
 पतिगकलशेखरमिव विडम्बयितुमुद्यतः पुराणतया पतनभया-
 दिव गगनस्कन्धलश्रो निखिलशरीरव्यापिभिरतिदूरोन्नताभि-
 र्जीर्णतया शिराभिरिव परिगतो व्रततिभिर्जरातिलकविन्दु-
 भिरिव कण्टकैराचिततलुरितस्ततः परिपीतसागरसलिलैर्गग-
 नागतैः पत्ररथैरिव शाखान्तरेषु निलीयमानैः क्षणमम्बुभारा-
 लसैराद्रीकृतपल्लवैर्जलधरपटलैरप्यदृष्टिशिखरदेशस्तुङ्गतया नन्द-
 नवनश्रियमिवावलोकयितुमभ्युद्यतः समीपवर्तिनामुपरि संच-
 रतां गगनतलगमनखेदायासितानां रविरथतुरङ्गमाणां सूक्त-
 परिस्रुतैः फेनपटलैः संदेहितूलराशिभिर्धवलीकृतशिखरशाखो
 वनगजरूपोलकण्डूयनलश्रमदंनिलीनमत्तमधुकरमालेन लोह-
 शृङ्खलावन्धनिश्चलेनेव कल्पस्थायिना मूलेन समुपेतःकोट-
 राभ्यन्तरनिविष्टः स्फुरद्भिः सजीव इव मधुकरपटलैर्दुर्योधन
 द्वापलक्षितशकुनिपक्षपातो नलिननाभ इव वनमालोपगृहो
 नवजलधरव्यूह इव नभसि दर्शितोन्नतिरखिलशुवनतलाव-
 लोकनभासाद् इव वनदेवतानामधिपतिरिव दण्डकारण्यस्य

नायक इव सर्ववनस्पतीनां सखेव विन्ध्यस्य शाखाबाहुभि-
रुपगृह्येव विन्ध्याटवीभवस्थितो महाज्जीर्णः शाल्मलीवृक्षः ।

शाल्मली वृक्षवर्णनम्

२१—तस्यैवं विधस्य—पूर्वाभिहितस्यैव । पद्मसरसः पश्चिमे-
प्रतीच्ये । तीरेट्टे । राघवशः प्रहारजर्जरितजीर्णतालतरुपरद्वस्य
रामबाणाघातविदारितप्राचीनतालवृक्षसमूहस्य । राघवस्य शर-
प्रहारेण जर्जरिताः जीर्णाः ये तालतरवः तेषां परद्वस्तस्य
समीपे—अन्तिके । महान् जीर्णः शाल्मलीवृक्ष इत्यग्निमेण
सम्बधः । प्रथमान्तानिशाल्मलीवृक्षविशेषणानि । पुरा रामस्य
घलं घालिवधोऽयुक्तम् अस्तिनवेति रामवल परीक्षणं वेलायाम्
सुग्रीव प्रेरितो राम एकैनैव शरेण सप्त ताल तरुन् विभेदेति-
रामायण कथा । दिग्गजकरदण्डानुकारिणा आशाकरिशुण्डा-
दण्डसदृशेन । दिग्गजस्य करदण्डमनुकरोति तेन । जरद-
गरेण-वृद्धाजगराख्यमहासर्पण । जरंश्चासाधजगरः तेन म्रु +
अतृन् । जरन् । सततम्—सन्ततम् । आवेष्टितमूलतया-आवृता-
शयतया । आवेष्टितं मूलं यस्य तस्य भागस्तत्ता तथा । यद्ध-
महालवाल इव—निमित्तमृत्सकावेष्टितखातजलाधार इव । यद्ध-
महत् आलवालं यस्य सः । तुङ्गरक्तधावलम्बिभिः—उन्नत
प्रकाण्डदेशसमाश्रितैः । तुङ्गस्फन्ध्रमवलम्बन्तेतैः । अनिलपेल्लितैः—
घायुचालितैः । अनिलेन वेल्लितास्तैः । अहिनिर्मोकैः—सर्प-
वञ्चुकः । सर्पवृत्रासुरेऽप्यहिः इति वैजयन्ती ॥ धूनीत्तरोय इव-
गृहीतोत्तरवसन इव । दिक्चक्रवालपरिमाणम्—आशामण्डल-
परिमितिम् । दिशां चक्रवालस्य परिमाणम् तत् गृह्यता आद-
वता । भुवनान्तरालविप्रकीर्णेन—जगन्मध्यविस्तृतेन । भुव-
नस्यान्तराले दिप्रकीर्णः तेन । शाखा सञ्चयेन—वृद्धावयवप्रका-

एहपुञ्जेन । प्रलयकालनाण्डधप्रसारितभुजसहस्रम्—युगान्त-
 समयनृन्ययिस्तारितघाटुदशशतम् । प्रलयकाले ताण्डवे प्रसा-
 रितं भुजसहस्रं येन तम् । उडुपतिशरुल शेखरम्—चन्द्रशिरोभूष-
 णम् शिवम् । उडुपतिः शेखरः यस्य तम् । विदम्ययितुम् अनुकर्तुम् ।
 उद्यत इय—प्रवृत्त इय । पुराणतया—प्राचीनतया । पुराभवः
 पुराणः । पुरा + नः । पतनमयादिय—पातभीतेरिय । पतनाद्
 मयम् तस्मात् । गगनस्कंधलग्नः—आकाशशिखरसम्पृक्तः ।
 यथा वृद्धः कंचिदाधारमाश्रित्यास्ते ॥ निखिल शरीरव्यापि-
 नीमिः—सरुलदेहनिचितामिः । निखिलेशरीरे व्यापिन्यस्तामिः-
 प्रतिदूरमुपतास्तामिः । अनिशयविप्रकृष्टोरिधतामिः । जीर्ण-
 तया—जर्जरत्वेन । या पुरातया ॥ शिराभिरिध ग्रन्थिभिः—
 धमनीभिरिध लतामिः । परिगतः—परिवेष्टितः या व्याप्तः ।
 जरातिलकयिन्दुभिरिध धार्द्र्यजातकृष्णचिन्ह विशेषैरिध ।
 जराजन्याः पेतिलकचिन्दयः तैः । कण्टकैः—शूलैः । आवित-
 तनुः—व्याप्तदेहः । आविता तनुर्यस्य सः । परिपीतसागर-
 सलिलैः—गृहीत समुद्रजलैः । परिपीत सागरस्य सलिलं
 यैस्तैः । इतस्ततः—सम्प्रनात् । गगनागतेः आकाशोरिधनैः ।
 गगनेनागतास्नैः । पञ्चरथैरिध—पतत्रिभिरिध । पञ्चाणिर-
 थोपेपातैः । शाखान्तरेषु—वृक्षायययाम्यन्तरेषु । शाखानामन्त-
 रास्तेषु । क्षणम्—ईपत्कालम् । निलीयमानैः अन्तर्हितैः ।
 अम्बुमारालसैः—शीतवारिमरालस्यघट्टमिः । अम्बुमारेणाल-
 सास्तेः । आद्रीकृतपक्षत्रैः—सेवितकिसलयैः । आद्रीकृताः
 पक्षपाः यैस्तैः । जलघरपटलेरपि—मेघपुञ्जैरपि । अदृग्शिखरः—
 अनवलोकितशृङ्गः । अदृष्टंशिखरं यस्यसः । तुल्यतया—
 उद्यतया । नन्दनवनधियम्—शकोपयनलक्ष्मीम् । नन्दनताम
 कस्यवनस्य धीः ताम् । अवलोकयितुम्—दृष्टुम् । अम्बुद्यत
 इय—तत्पर इय । अमि + उत् + यम् + क्तः—अम्बुद्यतः । समी-

पवर्त्तिनाम्—निकटस्थानाम् । उपरिसंचरताम्—ऊर्ध्वगच्छ-
 ताम् । गगनतलगमनखेदायासितानाम्—आकाशगतिर्दैन्यम्ले-
 शितानाम् । गगनतले गमनेन जातः खेदः तेनायासितास्तेषाम् ।
 रधिरथतुरङ्गमाणाम्—सूर्य्यस्यन्दनाश्वानाम् । रवेः रथेयुक्ताः
 तुरङ्गमाः तेषाम् । सृस्कपरिस्त्रुतैः—श्रोष्ठप्रान्तगलितैः । सृक्का-
 श्यां परिस्त्रुतास्तैः । सन्देहिततूलराशिभिः—संशयितकार्पा-
 सपुञ्जैः । सन्देहितःतूलराशिः यैस्तैः । फेनपटलैः—श्रेतलाला-
 समूहैः । फेनानांपटलास्तैः । घबलीकृतशिखरः—शुम्भिनोर्ध्व-
 घर्त्तिभागः । घनगजकपोलकण्डूयनलग्नमदनिलीनमत्तमधुकर-
 मालेन—अरण्यकरिकरखर्जनपृकदांनासकक्षीवभूमरपक्किनेन ।
 घनगजानां कपोलानाम् कण्डूयनेन लग्नः मदा तेषु निलीनाः
 मत्ताः मधुकरमाला यस्मिन् तेन । लोहशृङ्खलावधननिश्चले-
 नेव—आयसालानघधस्थिरेणेव । कल्पस्यायिना—प्रलयकाल-
 पर्यन्तमायिना । मूलेन—आशयेन । समुपेतः—सहितः कोटरा-
 भ्यन्तरनिविष्टै—विलमध्यगतैः । कोटरामभ्यन्तरेषु निविष्टास्तैः ।
 स्फुरद्भिः—स्यन्दमानैः । मधुकरपटलैः—भूमरसमूहैः । सजीव
 इव—जीवनसहित इव । विद्यमानोजीघोयस्यसः दुर्योधनइव—
 ज्येष्ठभ्रातृराष्ट्र इव । दुःक्षेन युध्यतेऽसौ दुर्योधनः । बाहुलकत्वात्
 कर्मणिह्युट् उपलक्षित शकुनिपक्षपातः—दृष्टधिहगपतप्रपतनः ।
 पक्षे दृष्टगांधारराजसुताग्रहः । उपलक्षितः शकुनीनां पक्षैः पातः
 यस्मिन् पक्षे—शकुनीपक्षपातोयस्य सः । नलिननाभ इव—वासु-
 देव इव । नलिन नाभौ यस्य सः । गड्घादेः परा सप्तमी वाच्ये-
 तिसप्तम्यतस्य परनिपातः अन्यथा सप्तमीविशेषणेरदुबोधा-
 वितिपूर्वनिपातः स्यात् । ततः समासान्तोऽन् अणोर्दर्शनादिति
 योगविभागात् । घनमालोपगूढः—अरण्यरात्रिलश्लिष्टः । पक्षे
 विविधकुसुमस्रगालिगितः । घनमालाभिः पक्षेघनमालया उप-
 गूढः सः । तदुक्तम्—आजानुलम्बिनी मालासर्वचुंकुसुमोज्वला ।

मध्येस्थूलकदम्बाद्या घनमालेति कीर्तिता । नयजलधर व्यूह
 इय—नूननमेघसमूह इय । नवानां जलधराणां व्यूहः सः । नम-
 सिदर्शितोन्नतिः—आकाशेप्रकटितोन्नत्यः पक्षे आवर्णेमासि अय-
 लोकितवृद्धिः । दर्शिता उन्नतिर्येनसः । घनदेयतानाम् । अखिल-
 भुयनायलोकनप्रासाद् इय—सकलजगद्दर्शनमहाभयनमिध ।
 अखिलानां भुयनतलानामवलोकनाय प्रासादः सः । दण्डकार-
 ण्यस्याधिरतिरिष स्यामीय । सर्ववनस्पतीनाम्—सकलविध-
 तरूणाम् । यनस्पतिवृक्षमात्रेणिना पुष्पैः फलद्रुमे इतिविशेषः ।
 यनस्पतिः स । पारस्कल्पमृत्तित्वात्सुद् । नायक इय—
 प्रभुरिय । विंध्यस्यगिरेः सप्तेय—सुदृढिय । शाखा-
 घोहुभिरुपगुह्ये—वृक्षप्रकारद्वयजैः समालिङ्ग्येय । शाखा-
 ष्य घाह्यस्तेः विंध्याटवाम्—विंध्याचलम् उपगुह्येय । अग्र-
 स्थितः विद्यमानः । महान्—बृहत् जीर्णः—पुराणः । शाल्मली-
 वृक्षः ।

21 On the western bank of that lotus-lake of such a description, and near or in the vicinity of the group or cluster (i.e., the clump) of old palm trees sheltered by the stroke of the arrows of Raghava (a descendant of Rāghu, i.e., Rāma), there is a very old (or a huge and old) silk-cotton tree, which on account of its root being constantly surrounded or encircled round by an old huge serpent (the boi-constructor), imitating or resembling the pole like trunk of the guardian elephant of a Quarter seemed to have a basin for water formed round it (i.e. its root), as it were,—which, with (or on account of) the sloughs of snakes, hanging down from (or on) its lofty stem or trunk and set in motion by (or

waving in) the wind, seemed as if it were putting on (or clad in) an upper garment,—which with its cluster of branches, that lay spreading (lit were scattered over) through the intervening space of the sky (i.e., that lay far extended into the sky), and appeared as though they were taking a measure of the various (lit the group of the) directions, seemed ready to imitate or resemble the one (i.e., the God Shiva), as it were, who has the digit of the moon (i.e., the crescent moon, lit the 'lord of the stars') as his crest ornament, and who had a thousand of his arms stretched out in dance at the time of the universal destruction,—which (was so high that it) seemed to recline (lit stood reclined) against the shoulder of the sky, on account of the fear as it were, of a fall or tumbling down due to old age,—which, being surrounded by creepers, that pervaded or spread over its whole trunk and rose or reached very high up, seemed as though it were covered all over by veins that pervaded its whole body, and looked (very) prominent to a great extent, on account of its old age, as it were,—the trunk or stem (lit the body) of which was full of or covered over with thorns, (and seemed) as if (it were so covered over) with the moles or dark spots resembling a 'Tilaka' or mark on forehead (made with sandal wood paste or other fragrant substance), caused by old age—the top region of which was not seen even by the masses of clouds, that drained or drew up (lit drank) the water of the sea

or ocean in various places (lit. hither and thither) and descended or came down from (or through) the sky, like birds as it were, and rested for a moment on (or hid themselves in) the intervening spaces of its branches, being heavy or weary with the weight of water, and (thereby) moistened the foliage thereof —which, on account of its (great) height or loftiness, seemed as if it were ready or striving to have a look into (or peep at) the majestic glory of the 'Vandan' forest (name of the beautiful garden of Indra the lord of the gods) as it were —which had its top branches rendered white with the heaps of cotton (flakes sticking to them) that were mistaken for or confounded with the masses of foam or froth falling from the corners of the mouths of horses (lit. quick goers) yoked to the chariot of the sun which (horses) were moving (i. e. running their course) just above it (and this indicates the great height of the tree), and were made weary with the fatigue of travelling through the region (lit. surface) of the sky —which was coloured with a rosy hue having rays of intoxicated black bees (lit. as if) or sticking to the ichor adhering or

which takes place the destruction of the universe),
 —which, on account of the swarms of bees that
 had entered the interior of its hollows, and were
 flashing or moving about it, seemed to be endowed or
 throbbing with life, as it were (i.e., appeared as if
 it were alive with them),—which, having witnessed
 (or had displayed or observed on it) the flapping or
 falling of the wings of birds was like Duryodhana
 as it were who showed (or in whom was seen) a
 partiality or great liking for Shakuni (his maternal
 uncle) [or it might also mean —‘for whom a partiality
 was manifested by Shakuni], which, being surro-
 unded (lit., ‘embraced’ i.e. shrouded or sheltered
 in) by a row or line of woodlands or forests was
 like Vishnu or Vasudeva (lit., ‘one having a lotus
 on his navel, an epithet of Vishnu or Krishna), as it
 were, being adorned with the (celestial garland called)
Vanamala [which is reputed to be ‘a garland extending
 as far below as the knees, and consisting of flowers
 of all the seasons and having in the centre of it a
 large *Kadamba* flower’] or encircled by a chaplet of
 a particular variety of flowers called *Vanamala* —
 which, having shown or exhibited its height into the
 sky was like a collective mass of new clouds, as it
 were that appear rising or increasingly in the month
 of Shravana or in the rainy season —which (was so
 high that it) looked like a royal palace (or lofty obser-
 vation tower) of the sylvan nymphs or deities as it
 were wherefrom they were to observe or have a

glance of the whole world — which was like the lord of the Dandak forest, as it were, — which was like a leader (ः *ε*, the foremost or best, being of the longest standing or size) of all the trees, as it were, — which was like a friend or companion of the Vindhya mountain, as it were, and which stood (there) embracing (lit, 'having embraced', : *ε*, surrounding or covering on all sides) the Vindhya forest, as it were, with its (large) arm like branches

२२—तत्र च शारयाग्रेषु कोटरोदरेषु पल्लवान्तरेषु स्कन्ध-
संधिषु जीर्णवल्कलविवरेषु मद्यावकाशतया विश्रब्धविरचित-
कुलायसदृशाणि दुरारोहतया विगलितविनाशभयानि नाना-
देशसमागतानि शुकशकुनि कुलानि प्रतिवसन्ति स्म । यैः
परिणामविरलदलसंहतिरपि स वनस्पतिरविरलदलनिचय-
श्यामल इवोपलक्ष्यते दिवानिशं निलीनः । ते च तस्मिन्व-
नस्पताप्रतिशब्दातिवाह्य रजनीमात्मनीडेपु प्रतिदिनमुत्थायो-
त्थायाद्वारान्वेषणाय नभसि विरचितपङ्क्तयो मदकलदलधर-
दलमुखोत्क्षेपविकीर्णपङ्क्तुश्रोतसम्परतले कलिन्दमन्यामिव
दर्शयन्तः सुरगजोन्मूलितप्रिगलदाकाशगद्गाकमलिनीशङ्कामुप-
जनयन्तो दिवसरुररयतुरगमभानुलिप्तमिव गगनतलमुपपाद-
यन्तः संचाग्निमीमि मरुतस्थल्या प्रिडम्बयन्तः शैत्यपल्ल-
वावलिमिश्राम्बरसगसि प्रसारयन्तो गगनवितर्तः पक्षपुटैः

कदलीदलैरिव दिनकरखरकरनिकरपरिखेदिताशामुखानि
 बीजयन्तो वियति विसारणीं शृण्वीधीमिवारचयन्तः सेन्द्रा-
 युधमिवान्तरिक्षमादधाना विचरन्ति स्म शुकशकुनयः कृता-
 हाराश्च पुनः प्रतिनिवृत्त्यात्मकुलायावस्थितेभ्यः श्रावकेभ्यो
 विविधान्फलरसान्क्रममञ्जरी विकारांश्च प्रहतहरिणरुधिरानु-
 रक्तशार्दूलनखकोटिपाटलेन चञ्चुपुटेन दत्त्वा दत्त्वाधरीकृत-
 सर्वस्नेहेनासाधारणेन गुरुणापत्यमेम्णा तस्मिन्नेव क्रोडा
 न्तर्निहिततनयाः क्षपाः क्षपयन्ति स्म ।

२२—तत्र च तस्मिन् वृक्षे । शाखाग्रेषु—वृक्षाद्ययथाप्रभागेषु ।
 कोटरोदरेषु विधराभ्यन्तरेषु । कोटरामुदराणि तेषु । स्कंधसंधिषु
 प्रकारेण संयुक्तस्थलेषु । जीर्णघटकलविषरेषु च—प्राचीनतत्त्वफ-
 रंध्रेषु । जीर्णस्य घटकलस्य विधरास्तेषु । महाधकाशतया—बृह-
 दन्तर्यस्तारतया । महान् अयकाशो, येषां तेषां मायस्तत्ता तया ।
 विधग्ध विरचितकुलायसहस्राणि—निःशंकनिर्मितनीडसमूहानि
 विधग्धं विरचितं कुलायानां सहस्राणि येस्तानि । दुरारोहतया
 —दुःप्तेनारोढुं शक्यतया । दुर् + आ + रुह + गल् दुरारोह +
 तल् + टाप् । विगलितविनाशभयानि—नष्टकिरातादिनाशभीति-
 कानि । विगलितं विनाशाद्भयं येषान्तानि । नानादेशसमा-
 गतानि विविधजनपदसमायातानि । नानादेशेभ्यः समा गतानि
 तानि । शुकशकुनिकुलानि—कीरकीरभिप्रपतत्रिसमूहाः शुकश्च
 शकुनश्च तेषां कुलानि तानि । शुकानामपि शकुनितयात्
 पृथगुपादानम् स्वस्य विशिष्टता सूचनेन स्योत्पत्तिर्योधनाय ।
 प्रतिपसन्तिस्म—तिष्ठन्तिस्म । या ऊपुः ॥ यैः—पक्षिभिः ।
 दियानिशम्—रात्रिन्दिमम् । दिया च निशाचानयोः समाहारः

तत् । निलीनै—व्याप्तैः । परिणामधिरलदलसंहतिरपि
परिपाकाल्पपत्रसमूहोऽपि । सः—असौ । घनस्पतिः शाल्मली-
घृक्षः । अधिरलदलनिचयेनश्यामल इव—घनपत्रपुञ्जनील इव ।
अधिरलानां दलानां निचयेनश्यामलः सः । उपलक्ष्यतेदृश्यते ।
तत्रत्यपत्रत्रिणां दलघट्ट श्यामलत्वात् इति भाषः ।

शुकोत्पत्तिवर्णनम्

प्रथमान्तानिपक्षिधिशेषणानि सन्ति ।

तेषु—शुक्रशकुनयः विचरन्तिस्मेत्यागामिनाम्बयः । तस्मिन्
घनस्पती—शाल्मलीघृक्षे । आरमनोडेपु स्वकुलायेपु । आत्मनो-
मीडास्तेपु । निशाम्—रजनीम् । रक्षगतिस्थप्रमया सर्वजगत्
सा रजनी । अतिघाह्यातिवाहा—प्रतिदिनगमयित्वा । प्रतिदिनम्—
अनुक्षिप्तम् । उत्थायेत्थाय—उद्दिश्योद्दिश्य । धा—उद्-
धुष्योद्धुष्य । आहारान्वेषणाय—भोज्यगवेषणाय । आ+ह+
घञ्—आहारः । आह्—पूर्वकृत्वातो भोजनार्थः । तदुक्तम्—उप-
सर्गेण धातयो वलादन्यत्रनीयते प्रहाहागहारसंहारविहारपरि-
हारयत् ॥ नमसि—आकाशे । विरचित संतयः—वद्धमालाः ।
मदकलहलधरहलमुखोन्क्षेप विकीर्ण बहुस्रोतसम्—सुरापानमत्त
यलमद्रसांगलाग्रमागोअयनविक्षिप्तानेकप्रवाहाम् । मदेनक्तो
योहलधरस्तस्य हलस्यमुत्तेन उत्क्षेपः तेनविकीर्णानि बहनि-
श्रोतांसि यस्यास्ताम् । कलिन्दकन्यामिध—कालिन्दीमिध । अम्यर
तले—गगने । दर्शयन्तः पक्षयन्तः । सुरगजेनमूलितविमलदा-
काशगंगाकमलिनीशंका—पेरायतात्पाटितविषममन्दाकिनीप-
धिनी भ्रमम् । सुरगजेनोन्मूलिता विमलन्ती या आकाश गंगा
तस्याः कमलिन्याः शंकाताम् । उपजनयन्तः—दर्शयन्तः । दिवस
करयत्तुरगप्रभानुलितमिध—सूर्यस्यन्दनाश्व हरित्कान्ति

समुपदिग्धमिव । दिवसरस्यरथस्य ये नुरगास्तेषां प्रभया
 अनुलितम् तेत् । गगनतलम्वियंत् । उपपादयन्तः—जनयन्तः ।
 संवारिणाम्—गमनशीलाम् । मरकतस्थलीम्—नीलमणि-अरु-
 त्रिमभूमिम् । मरकतानां स्थलीनाम् । (प्रायेण सर्वत्र पठ्याः एक
 वचनान्तस्यैव समासोभवति यथा राज्ञः पुरुषः राजपुरुषः ।
 परन्तु गमकप्रकरणादि यत्नाद् द्विवचनान्तस्य बहुवचनान्तस्य
 च वृत्तिः तद्धित समासादिर्भवति यथा माघे । भवतो गिरा-
 मित्यर्थे—भवद्गिरामवसरप्रदानाय वचासिनः—इति प्रयोगः
 किंच यथा मुदंगक्रीतेऽश्चः इह मुद्गोरिति बहुवचनेन विग्रहः
 सम्भवाद् भवति । तदुक्तम् भाष्ये—वृत्तौहि उपसर्जनानामेक-
 त्वसंख्यात्सर्गिकी द्वित्यादेकन्तु यत्नलभ्यमिति ॥ स्थल
 शब्दात् अरुत्रमेऽर्थे जानपदेत्यादि सूत्रेण डीप् । स्थली ॥
 विडम्यन्त इव—अनुकुर्यन्त इव ॥ शैवल पल्लवावलीम्—
 शैवालदलश्रेणिम् । अम्बरसरसि—आकाशहृदे । अम्बरं सर
 इव तस्मिन् । प्रसारयन्त इव—विस्तारयन्त इव । तेषां शैव-
 लवद्दहरिद्वर्णत्वात् अतिशुद्धत्वाच्चेतिभावः । कदलीदलैरि-
 य—रम्भापल्लवैरिव । गगनवितनैः—आकाशव्याप्तैः । पद्म-
 पुटैः—संपृक्तपत्रैः । दिनकरखरकरनिकरपरिखेदितानि—
 सूर्यप्रसरदृक्किरणविधयायासितानि । दिनकरस्य खराणां
 कराणाञ्चिकर स्तेन परिखेदितानि तानि । आरामुखानि—
 दिशाग्रभागाद् । बीजयन्तः स्थवातैः स्पर्शयन्तः । वियति—
 विहायसि । पुंस्याकाश विहायसीत्यमरः । विसारिणीम्—
 विसृमराम् । शम्पवीथीम्—नवीनतृण भूमिम् । आरचयन्तः—
 निर्मितवन्तः इव । अन्तरिक्षम्—आकाशम् । अन्तरा—भूमि-
 गगनमध्ये क्षान्तमिति अन्तरिक्षम् । सेन्द्रायुधमिव शक्रधनुः
 सहितमिव । इन्द्रायुधशक्रधनुरित्यमरः । आदधानाः विदधतः ।
 तेषां श्रेणीनां विविधवर्णत्वात् । शुक्रशकुनयः—कीरविहगाः ।

विचरन्तिस्म—पर्यटन्तिस्म । कृनाद्वाराश्च—भुक्ताश्च । पुनः
 मूयः । प्रतिनिवृत्त्य—परावृत्त्य । आत्मकुलायावस्थितेभ्यः—
 निजनीडगतेभ्यः । शायकेभ्यः—शिशुभ्यः । विविधान् अने-
 कान् । विभिन्ना विधा—प्रकारोयेषां तान् । फलरसान्प्रसवद्र-
 यान् । कलममंजरी विकाराश्च—धान्यघल्लरोक्षिततण्डुल
 कणान् । कलमानां मंजरीषुस्थिताः विकाराः तान् । प्रहतहरिण-
 रुधिरानुरक्तशार्दूलनखकोटि पाटलेन—विनाशिनमृगरत्तरक्ती-
 कृतसिंहकरजाग्रभागश्चेतरत्नेन । श्वेतरत्नस्तु पाटलः
 इत्यमरः । प्रहतानां मृगानां रुधिरेण अनुरक्ता या शार्दूलनख-
 कोटिः तद्वत् पाटलस्तेन । चंचूपुटेन—स्यमुद्याप्रमाणेन
 दृष्ट्या—अपयित्या अधरीकृतसर्पस्नेहेन—न्यूनीकृतसन्तानान्य-
 वस्तुसकलानुरागेण । अधरीकृतः सर्पः स्नेहः येन तेन ।
 असाधारणेन—असमानेन । गुरुणा—महता । अपत्यस्नेहेन—
 सन्ततिपीत्या । तस्मिन्नेवशास्त्रमलीयस्त एव । क्रोडान्त-
 निहिततनयाः—उत्संगमध्यस्थावितसुताः । क्रोडानामन्तर्नि-
 हिताः तनयाः यैस्ते । क्षपाः—निशा । क्षपयन्तिस्म—तिन्युः ।

22. And there (i. e., on that silk cotton tree) on the tops or ends of its branches, in the interiors of its hollows, in the intervening spaces of its leaves, in the joints of its stem or trunk (formed with the branches), and in the interstices of its old bark, there lived flocks of parrots and (other) birds which had come together from various countries, which, on account of there being plenty of (lit. a large) space (available on it), had built thousands of nests on it in confidence (of safety, i. e., without any fear of molestation or destruction), and which, on account of its being extremely difficult

to climb, had (all) their fear of destruction dispelled or removed (lit, fully dropped down) (and) on account of which (flocks of parrots and other birds) sitting or lying down on it throughout the day and night, that (silk cotton) tree, though having or possessing a collection of but a few leaves on account of its great or advanced (i. e. fully ripe or old) age, looked darkish or presented a darkish appearance with the mass of thick (green) foliage, as it were. And those parrots and (other) birds, having repeatedly passed night after night in their own nests on that tree, and repeatedly getting up day after day, used to wander or fly about in search of their food in the sky, having formed themselves into rows, and (appearing in that state) to be exhibiting the river Jamna (lit, 'the daughter of Kalinda', the mountain from which it takes its rise), [as it were on the floor of the sky, having had its many or numerous streams scattered about (in various directions) by the throwing up (of its waters) with the end of his ploughshare by Balarama (lit, the 'plough holder',—an epithet of Balarama from the peculiarity of his weapon, namely a plough, that he holds or wields), raving or talking indistinctly like a drunkard in intoxication,—to be producing an impression or creating a suspicion or doubt as if they were a (green lotus plant of the celestial Ganges, falling down (from heaven) having been uprooted by (Airavata) the elephant of the gods or Indra,—to be making the floor of the sky besmeared.

as it were, with the (green) splendour of the horses (which are represented as being of a green colour) yoked to the chariot of the sun (lit, the 'causer or producer of the day') —to be imitating (or resembling) an emerald plot (i. e., a tract or piece) of land in motion, as it were ;—to be spreading (or causing to float) a line or row of the leaves of (green) moss, on the (surface of the) lake like sky, as it were —to be fanning the faces of the (various lady like) Quarters, oppressed by a mass of the fierce rays of the sun, with the folds or extremities of their wings extended or stretched out in the sky, as if with the leaves of plantain trees, as it were, —to be forming or constructing a pathway of tender green grass, as it were, extending or stretching forth into the sky, —(and lastly) to be making the sky endowed with or possessed of a rainbow, as it were [In a rainbow consisting of the seven colours, the red and the green predominate Hence the long rows of parrots maintaining their flight in the sky, with the green colour of their bodies and the red colour of their beaks gave them the appearance in the poet's fancy, of a rainbow] And when or after they had procured or provided themselves with (or it may also mean taken) their meals, they, having returned again, and given, in accordance with their long standing habit to their young ones that remained (behind) in their own (respective) nests, the juice of fruits of various kinds and the products (i. e. the grains or corn) of the

slender stalks of rice, with the (pointed) hollows of their beaks which were red like the tip or pointed end of a tiger's nail or claw, reddened with the blood of an antelope or deer (killed by it), and having, on account of their great and extraordinary parental affection that surpassed or threw into the back ground (lit, lowered down) all other (kinds of) affection, placed them (lit, their 'sons', & c. their young ones) under their wings (lit, 'in the inside of their laps'), passed (or used to pass) their nights on that very (tree)

२३-एकस्मिंश्च जीर्णकोटरे जायया सह निवसतः पश्चिमे वयसि वर्तमानस्य कथमपि पितुरहमेवैको विधिव-
शात्सूतुरभवम् । अतिप्रवल्या चाभिभूता ममैव जायमानस्य
प्रसवेदनया जननी मे लोकान्तरमगमत् । अभिमतजाया-
विनागशोकदुःखितोपि खलु तातः सुतस्नेहादन्तर्निष्ठं पदु-
प्रसरमपि शोकमेकाकी मत्संवर्धनपर एवाभवत् । अतिपरि-
णतवयाश्च कुशचौरानुकारिणीमल्पायशिष्टजीर्णपिच्छजालजर्ज-
रामयस्तस्तांसदेशशिथिलामपगतोत्पतनसंस्कारां पक्षसंतति-
मुद्धद्भुपारुढकम्पतया च संतापकारिणीमङ्गलां जरामिव
विधुन्वन्नरुडोरशेफालिकाकुसुमनालपिञ्जरेण कलममञ्जरीद-
लनमसृणितक्षीणोपान्तन्येखेन स्फुटिताग्रकोटिना चञ्चुपुटेन
परनीढनिपतिताभ्यः शालियज्ञरोभ्यस्तण्डुलकणानादायादाय

तरुमूलनिपतितानि शुरुकुलावदलितानि फलशकलानि
समाहृत्य परिभ्रमितुमशक्तो मद्यमदात् । प्रतिदिवसमात्मना
च मदुपभुक्तशेषमकरोदशनम् ।

२३—एकस्मिंश्च—कतमेच । जीर्णकोटरप्राचीनविले ।
जायया—भार्यया । सह—साकम् । निवसतः निवृत्तः । पश्चिमे
धवलि—धार्य्ये । वर्त्तमानस्य—विद्यमानस्य । पितुः—
जनकस्य । कथमपि—महाकलेन विधियशात्—दैवापत्तयात् ।
अहम्—वैशम्पायनः । एकः—केवलः । सुनुः—सुतः । अमरम्—
जातः । ममैव जायमानस्य—वैशम्पायनस्योत्पत्त्या । अति-
प्रवक्ष्या—नितान्ततीव्रया । प्रसवयेदनया—सुतजननपीडया ।
मे—मदीया । जननी—माता । लोकान्तरम्—परलोकम् । धा-
पञ्चत्यम् । अगमत्—गता । अभिमतायाविनाशदुःखितोऽपि—
प्रियमाय्यामरणकलेशितोऽपि । अभिमतायाः—जायायाः
विनाशेन दुःखितः सः । अतु निश्चयेन । तात—पिता । पटु-
प्रसरमपि—महाप्रवक्ष्यामपि । पटुःप्रसरो यस्यनम् । शोकम्—
शुचम् । सुतस्नेहात्—मयानुरागात् । सुते वा सुतस्यस्नेहा-
तस्मात् । अन्तः—हृदये । निगृह्य—निरुध्य । एकाकी—
असहायः । मत्संवर्धनपरः—मदीयपोषकतत्परः । मम संवर्धने
परः सः । एष—हि । अमवत् । आसीत् । अतिपरिणतवयाश्रय
परमगृह्यः । अतिपरिणतं ययो यस्य सः । बुशचीरानुकारिणीम्-
दमोनिर्मितप्राचीनयास सदृशोम् । अल्पायशिष्ट जीर्णपिण्ड
जालजर्जराम्—मोहावशेपविशोर्णवर्द्धसमृद्धजीर्णम् । अल्प-
पशिष्ट जीर्णं विच्छिन्नार्त्तं तेन जर्जरं ताम् । अयस्त्र्यंशदेश-
शिथिलात्—अवनतस्पर्धस्थान्तापुण्यययस्ययोगात् । अयस्त्र्यंशे
अनदेशे शिथिला ताम् । अयगतोत्पन्नसंस्काराम्—नष्टोद्भय-
नसामर्प्यम् । अयगतः उत्पत्ते संस्कारो यस्याः ताम् । पशु-

संततिम्—पतत्रनिचयम् । उद्धहन्—धारयन् । उपारूढकम्प-
 तया—प्राप्तकम्पनतया । उपारूढः कम्पो। यस्यां तस्याः भाव-
 स्तत्ता तया । सन्तापकारिणीम् क्लेशजनयित्रोम् । अद्भुतलङ्घनाम्-
 देहसम्बद्धाम् । अंगे लङ्घना ताम् । जरामिव—वृद्धत्वमिव ।
 विधुन्वन्—कम्पयन् वा पक्षपुटं घालयित्वा अल्पं गच्छन् । अक-
 ठोरशेफालिकाकुसुमनालपिञ्जरेण—कोमलनिर्गुण्डीप्रसूनवृन्तपि-
 ङ्गलवर्णेन । अकठोरस्य शेफालिका कुसुमस्य नालवत्
 पिञ्जरस्तेन कलममंजरीदलनमसृणितक्षीणोपाःतलेखेन—धान्य
 यिशेषमंजरीखण्डनश्लक्षितकृशप्रान्तरेखेण । कलममंज-
 रीणाम् दलनेन मसृणिता क्षीणा उपान्तलेखा यस्य तेन । स्फु-
 टिताप्रकोटिना—क्षीणाप्रभागेन । स्फुटिता अप्रकोटिः यस्य
 तेन । चंचूपुटेन—मुखाप्रभागेन । परनीडनिपतिताभ्यः—अन्य-
 कुलायच्युताभ्यः । परेषां नीडेपु निपतितास्ताभ्यः । शालिघल्ल
 रीभ्यः—धान्यमंजरीभ्यः । तण्डुलकणान्—धान्यविकारांशान् ।
 तण्डुलानां कणास्तान् । आदायादाय—भूयोगृहीतया । तदमूल
 निपतितानि च—वृक्षाधोभागस्थितानि । शुक्कुलायदलितानि
 कीरसमूहखण्डितानि । शुक्कुलेनायदलितानितानि । फलशक-
 लानि । प्रसवखण्डानि । मिश्रंशकलखण्डेया इत्यमरः । समा-
 हृत्य—आनीय । परिभ्रमितुम्—वलितुम् । अशकः—असमर्थः ।
 मह्यम्—घैशम्पायनाय । अदात्—अपितवान् । प्रतिदिद्यसम्—
 प्रत्यहः । आत्मना च—स्वेन च । मदुपभुक्तशेषम्—घैशम्पायन-
 भक्षितावशिष्टम् । मयाउपभुक्तात् शेषस्तत् । अशनम्—भोज्यम्-
 अकरोत्—भुक्तवान् ।

23. Somehow or other it so happened that (or as fate would have it), I was the only son or offspring (born) to my father, who was in the decline (lit, the

'western', i.e., the latter or declining as opposed to the 'eastern' or rising period) of his life, and was living with his wife in one of its old hollows. And my mother, being overwhelmed with a very severe labour pain at the time of my own birth (lit, 'of my very self being born'), went or passed away to the other world (i.e., died). Now my father, though sorely afflicted or distressed with sorrow at the death of his beloved (lit, desired or well regarded) wife, yet having, on account of an affection for a son (i.e., his parental affection) restrained inwardly or within himself that sorrow, which so keenly affected his whole being (i.e., came or spread over him so intensely or poignantly), and being (left all) alone, came only (or indeed) to be occupied or taken up completely with fostering or bringing me up (i.e., concentrated his attention and thoughts exclusively on my rearing). And being very far advanced in age, and unable (i.e., not strong enough) to wander or move about, carrying or possessing wide or expansive (lit 'in expanse of') wings, which resembled a tattered rag, or a strip or piece of old and torn cloth made of Kusa grass, which (wings) had become decayed or torn up in parts on account of but a few (or a small quantity of) old tail feathers being still left on them which had become loose or infirm on account of the region of his shoulders (i.e., the shoulder blades) hanging or drooping down (due to his having grown weak and decrepit), and which had lost all their power or faculty of flying up (into the air)

and appearing, with or on account of the (natural) tremor or quivering (of his body) which had increased or seized upon him, to be dispersing or shaking off (from his person) the *old age*, as it were, which had stuck or clung (*i.e.*, adhered closely, as it were) to his body, and was 'causing him (a good deal of mental) torture or (physical) affliction, my father, having repeatedly (from day to day, in accordance with a long-standing habit) taken or picked up small or minute particles of rice-grains, from the pedicles or stalks of rice-plants, fallen from the other nests or the nests of other birds, and having collected or gathered together small bits or (crumb-like) pieces of fruits, that had been cracked or broken 'up by the flocks of parrots, and had fallen at the root of the tree, with the (pointed) hollow of his beak, which was of a reddish yellow or brown colour, like (that of) the stem or stalk of a *Shephālīkā* or *Nīrgundī* flower that was not yet fully matured or developed (lit. 'not hard' or matured), the border line or portion of which (beak) had become smooth and worn out on account of the breaking of the slender stalks or pedicles of standing rice-crops, and the pointed end or tip of which had become cracked or partially broken,—used to give (the same) to me. And every day (or day after day), he himself used to feed upon what was left over after I had taken my food or meal.

२४—एकदा तु प्रभातसंध्यारागलोहिते गगनतलकमुलि-
नीमधुरक्तपक्षसंपुटे दृढहंसे इव मन्दाकिनीपुलिनादपरजल
निधितदभवतरति चन्द्रमसि धुरिणतरङ्कुरोमपाण्डुनि व्रजति
विशालतामाशाचक्राले गजरुधिररक्तहरिसटालोमलोढिनी
भिरातसलाधिकृतन्तुपाटलाभिरायामिनीभिरशिशिरकिरणदी
धितिभिः पद्मरागरत्नशलाकासंमार्जनीभिरिव समुत्सार्यमाणे
गगनकुट्टिमकुसुमप्रकरे तारागणे संध्यामुपासितुमुत्तराशाखल
म्विनि मानससरस्तीरमिवावतरति सप्तर्षिमण्डले वेदगतवि-
धटितशुक्तिसंपुटविप्रकीर्णमरणकरप्रेरणाधोगलितमुद्गुणमिव
मुक्ताफलनिकरमुद्वहति धवलितपुलिनतटमुदन्वति पूर्वतरे
तुषारविन्दुवर्षिणि त्रिभुजशिखिकुले विजृम्भमाणकेसरिणि
परिणीतदम्बरप्ररोध्यमानसमदकरिणि क्षपाजलजडनसरं
कुसुमनिकरमुदयगिरिशिखरस्थितं सवितारमिरोद्दिश्य पल्ल-
वाञ्जलिभिः समुत्सृजति कानने रासभरोमधूसरामु वनदेय-
तामासादानां तरुणां शिरसरेषु पारायतमालायमानामु धर्म-
पताकास्त्रिय समुन्मिषन्तीषु तपोयनाग्निहोत्रधूमलेग्यास्त्रयश्या-
यसांकरिणि लुलितरमलरने रतिगिन्नशरसीमन्तिनीस्वेदज-
लरणिमापहारिणि वनमहिषरोमन्थफेनविन्दुवाहिनि चलितप-
द्मरत्नताम्योपपद्मेश्वरसन्निनि त्रिघटमानरमलखण्डमधुसारा-
सारवर्षिणि कुसुमामोदतर्पिताग्निजाले निशावसानजानजडिन्नि
मन्दमन्दसंगारिणि प्रवाति प्राभातिके मातरिदग्नि/रमलरन-

प्रबोधमङ्गलपाठकानामिभगण्डडिण्डिमानां मधुलिहां कुमुदोदरेषु
 घनघटमानदलपुटनिवद्धपक्षसंहतीनामुच्चरत्सु हुंकारेषु भ्रमात-
 शिशिरमारुताहतमुत्तमजतुरसाश्लिष्टपक्ष्ममालमिव सशेषनिद्रा
 जिह्वतारं चक्षुरुन्मोलयत्सु शनैः शनैरुपरशय्याधूसरक्रोडरो
 मराजिषु वनमृगेष्वितस्ततः संचरत्सु वनचरेषु विजृम्भमाणे
 श्रोत्रहारिणि पम्पासरः कलहंसकोलाहले समुल्लसति नर्तितशि-
 खण्डिमण्डले मनोहरे वनगजरुर्णतालशब्दे क्रमेण च गगन
 तलमार्गमवतरतो दिवसकरवारणस्यावचूलचामरकलाप इवो-
 पलक्ष्यमाणे मञ्जिष्ठारागलोहिते किरणजाले शनैः शनैरुदिते
 भगवति सवितरि पम्पासरः पर्यन्ततरुशिखरसंचारिण्यध्यासि-
 तगिरिशिखरे दिवसकरजन्मनि हृततारे पुनरिव कपीश्वरे
 वनमभिपतति बालातपे स्पष्टे जाते प्रत्यूषसि नचिरादिव
 दिवसाष्टमभागभाजि स्पष्टभासि भास्वति भूते प्रयातेषु
 यथाभिमतानि दिगन्तराणि शुरुकुलेषु कुलायनिलीननिभृत-
 शावरुसनाथेपि निःशब्दतया शून्य इव तस्मिन्वनस्पतां
 स्वनीडावस्थित एव ताते मयि च शैशवादसंजातवल्लसमुद्भि-
 द्यमानपक्षपुटे तातस्य समीपवर्तिनि कोटरगते सहसैव तस्मि-
 न्महावने संव्रासितसकलवनचरः सरभसमुत्पतत्यतत्रिपक्षपुट-
 शब्दसंततो भीतरु रिपोतचीत्कारपीवरः प्रचलितलताकुलितम-
 त्तालिकुलकणितमांसलः परिभ्रमद्दुधोणवनवराटरवधररो
 गिरिगुहामुत्तमवुद्धसिंहनादोपवृंहितः कम्पयन्निय तरुन्भगी-

स्यावतार्यमाणगङ्गाप्रवाहकलकलवहलो भीतवनदेवताकर्णितो
 मृगयाकोलाहलध्वनिरुद्वरत् । आकर्ण्य च तमहमश्रुतपूर्व-
 मुपजातवेपथुरभङ्गकृतया जर्जरितकर्णविवरो भयविडलः समी-
 पवर्तिनः पितुः प्रतीकारबुद्ध्या जरागिधिलपक्षपुटान्तगम-
 विगम् ।

प्रभातवर्णनम्

२४—एकदातु—एकस्मिन् समये । स्पष्टे जाते प्रत्युपसि—
 मृगयाकोलाहलध्वनिरुद्वरत् इतिदूरैरान्वयः । प्रभातसंध्या-
 रागलोहिते—प्रत्युपसधिरक्तिमरके । प्रभातस्य संध्यायाः
 रागेण लोहितन्तस्मिन् । गगने-वियति । चन्द्रमसि । अनयोऽम-
 योरपि पूर्णं विशेषणम् । चन्द्रमसि—शशिनि । कमलिनीमधु-
 रकपद्मसंपुटे—पद्मनीमकरन्दरंजितपत्रप्रयुगले । कमलिन्याः
 मधुना रक्तः पद्मसम्पुटो यस्य तस्मिन् । वृद्धहंस इय जोर्यमराल
 इय । मन्दगतिषोऽधनाय वृद्धपदोपादानम् । मन्दाकिनीपुलिनात्—
 आकाशगंगासैकतात् । मन्दाकिनीयियद्गंगा इत्यमः । मन्दा-
 किन्याः पुलिनन्तस्मात् अपरजलनिधितट—पारेणमसागर-
 तीरम् । अपरस्य जलनिधेस्तटस्तम् । अथतरति—आरोहति
 सति । आशाञ्चक्रालेदिङ्मण्डले । परिणतद्वारोमपाण्डुनि—
 वृद्धरङ्गसंश्रमृगसोमपीनशुभे । परिणतस्य रङ्गोः रोमपत्
 पाण्डु तस्मिन् । पाण्डुस्तु पीनमागार्धः केतकीधूलिसन्निभः इति
 शब्दाण्यः ॥ रङ्गोः देहं वृद्धापस्थायामेव पाण्डुरङ्गमोत्तरितिरिति-
 सूचनार्थमेव परिणतपदोपादानम् । विशालताम्—निर्मलताम् ।
 प्रकृति—गच्छति । गच्छदधिर रत्नहरिसट्टालोद्दिनोमिः—स्यमा-
 रित दग्निरत्नरक्तवर्णसिंहजटावर्णोमिः । गजस्य दधिरेणुरक्तायाः

हरिसटायाः इवलोहिन्यस्ताभिः । वर्णादनुदात्तात्तोपधात्तोऽन इति-
सूत्रेण लोहितशब्दान्ङोप् तस्य च नः । लोहिनी । प्रतप्तलाक्षिक-
तन्तुपाटलाभिः—उष्णोक्तजतुसूत्रश्चेतरकाभिः । प्रतप्ताः येल-
क्षिका स्तन्तयः तद्वत् पाटलाः ताभिः । लाक्षाशब्दात्—तेन-
निर्मितमित्यर्थे ढक् । लाक्षिकः । आयामिनीभिः—दीर्घाभिः ।
आ+यम्+घञ्—आयाम+इतिः मत्वर्थायः—आयामिन्+
ङोप् आयामिनी । अशिशिरकिरणदीधितिभिः—भानुप्र-
भाभिः । अशिशिराः किरणाः यस्य तस्य दीधतयस्ताभिः । पद्म-
रागशलाकासम्मार्जनोभिरिव—लोहितरत्नेपिकाकूर्चिकाभिः ।
पद्मरागस्य शलाकाभिः निर्मितः सम्मार्जन्यः ताभिः । सम्मा-
र्जन्ति अनया सा सम्मार्जनी करणाधिकरणयोरिति करणे ल्युट्
सम्मार्जनः ततः टिप्थाद्ङोप् । गगनकुट्टिमकुसुमप्रकरे—
आकाशघञ्जभूमिपुष्पसमूहे । गगनमेयकुट्टिमम् तत्र कुसुमानां
प्रकरस्तस्मिन् । तारागणे—नक्षत्राशी । सनुत्सार्यमाणे—दूरी-
क्रियमाणेसति । उत्तराशाढलम्बिनि—उदीचीदिक्समाधिते ।
उत्तरामाशामधलम्बते तस्मिन् । सप्तर्षिमण्डले—मरीच्यादि-
गणे । सप्तर्षीणाम्मण्डलं तस्मिन् । संध्याम्—प्रातः सांध्यकर्म ।
उपासितुमिध-विधातुमिध । मानससरस्तीरम्—मानसाण्य-
सरोधरकूलम् । अवतरति—अवरोहति सति । उत्तरस्यांदिशि-
सप्तर्षिमण्डलस्यास्तं गतत्वात् इति भावः । मरीचिः, अग्निः,
अङ्गिराः, पुलस्त्यः, पुलहः, क्रतुः, प्रचेनाः, भृगुः, वसिष्ठः,
नारदः, इमेदश देवर्षयः सप्तर्षिपद वाच्याः । पूर्वतरे—
पश्चिमे । पूर्वः इतरो यस्मात् तस्मिन् इति बहुव्रीहिस्तेन ।
न घटुदीहादिति न सूर्यनाम कार्य्यमतो न तत्पुरुषः ।
तदगतविघटितशुक्तिसम्पुट विप्रकीर्णम् तोरस्थितस्फुटितमुक्ता-
स्फोटोदापरणविक्षिप्तम् । तदगतेषु विघटितेषु शुक्तिसम्पुटेषु
विप्रकीर्णस्तम् । धयलिनपुलिनम्—शुभ्रसैकतम् । अरण्यकर-

प्रेरणाधोगलितम्—सूर्यसूतकिरणनोदनमूनलपतितम् । अदृश
 करैर्याप्रेरणातयाऽधोगलितस्तम् । उडुगणमिध—नक्षत्रराशि-
 मिध । मुक्ताफलानकरम्—मौक्तिकसम्प्लम् । उद्वहनि-धारयति ।
 सति—कानने-घने । अतः परं सप्तम्यन्तानि काननविशेषणानि ।
 तुषारयिन्दुवर्षिणि—हिमपृषत्पातिनि । तुषाग्न्ययिन्दून्
 वर्षितुं शालमस्य तस्मिन् । विबुद्धशिखिकुले—जागृतमयूरनि-
 कटे । विबुद्धं शिखिनां कुलं यस्मिन् तस्मिन् । विजृम्भमाणके-
 सरिणि—अचिरनिद्राभंगजृम्भाकारिलिहं । विजृम्भमाणाः
 केसरिणः यस्मिन् तस्मिन् । करिणीप्रबोध्यमानसमदकरिणि—
 कामुकीहस्तिनीकुल जागर्ध्यमाणज्ञानव्याधिगजे । करिणीनां
 कदम्बकेन प्रबोध्यमानाः समदाः करिणी यस्मिन् तस्मिन् ।
 उदयगिरिशिखरस्थितम् उदयाचलकूटविद्यमानम् । उदयगिरेः
 शिखरे शिखरे स्थितस्तम् । सवितारम्—रविम् । उद्दिश्येय—
 अभिप्रेत्येय । पल्लवाञ्जलिभिः—पत्ररूपहस्तयुग्मैः । पल्लवा
 पत्राञ्जलयः तैः । क्षपाजलजङ्गनेसरम्—तुहिनसलिलस्त्रिमित
 किञ्जल्कम् । क्षपाजलेन जङ्गा केसराः यस्य तम् । कुसुमनिकरम्-
 पुष्पराशिम् । कुसुमानां निकरस्तम् । समुत्पुजति—ददतिसति ।
 राखभरोमधूसरासु-गर्वभलोमधून्नयणांसु । राखमस्य रोमयव्
 धूसरास्तासु । वनदेयता प्राप्तादाताम्—अरण्यदेयभयनानाम् ।
 प्राप्तादो देयभूमुजाम् इत्यमरः । नक्षणाम्—धृत्ताणाम् । शिख-
 रेणु-उपरिभागेषु । पारायनमालायमानासु—कपोतराजिरिया-
 चरन्तीषु । पारायतानां मालास्ता इवाचरन्तीषु । तपोधनाग्नि
 दोषधूमलेगासु—तापसप्रातर्मध्याह्नसार्यहवनधूमपतिषु । तपो-
 यनानामग्निदोषाणां धूमलेगाः तासु । धर्मपताकास्त्विय—
 पुण्यध्यजेय इव । समुन्मिषन्तीषु । उद्वगच्छन्तीषु अतश्चारम्य
 सप्तम्यन्तानिमातरिद्वयविशेषणानि । अथदयायशोररिणितुहिना-
 म्बुक्षणशालिनि । अथदयायस्य शोकराः सन्ति अस्मिन् तस्मिन् ।

लुलितकमलवने—कम्पित सरोजकानने । लुलितं कमलानां वन ।
येनतस्मिन् । रतिखिन्नशवरसीमन्तिनी स्वेदजलकणापहारिणि—
सुरनपरिश्रान्तकिरातरमगीधर्मधारिधिन्दुनिवारिणि । रन्या
खिन्नाः याः शवरसीमन्तिन्यः तासां स्वेदजलकणानपह-
र्त्तुंशीलमस्यतस्मिन् । वनमहिपरोमंथफेनधिन्दुवाहिनि—
अरण्यगवलोद्गीर्णचर्विन्द्रव्यडिंडीरपृषतधारिणि । वनम-
हिपाणां रोमंथस्य फेनानां धिन्दून् वहति तस्मिन् । खलित-
पल्लवलतालास्योपदेश-यसनिनि—स्ववेग कम्पित पत्रघतति
नृत्यशिक्षाऽऽसक्तमता । खलितानां पल्लवानां लतानां च
लास्यस्योपदेशे व्यसनी तस्मिन् । विघटमान कमलपण्ड-
मधुशीकरासारवर्षिणि—विकसत्पद्मसमूहमकरन्दधिन्दुधारा-
संपातकारिणि । विघटमानानां कमलानां पण्डस्य मधोः
शीकराः तेषामासारं वर्षन्ति तस्मिन् । कुसुमामोदतर्पितालि
जाले पुष्पसौरभसंतर्पितभ्रमरसमूहे । कुसुमानामामोदेन तर्पित
मलिजालं येन तस्मिन् । निशाचसानजातजडिम्निरजनीशेष-
सम्भूतजडत्वे । निशाया अघसाने जातो जडिमा यस्य तस्मिन् ।
मन्दमन्दसचारिणि—शनैः शनैः संचलनशीले । याअतिमन्दगा-
मिनि । मन्दं मन्दं संचरति तस्मिन् । प्रामातिके—प्रातः-
कालिके । प्रभात + ठक् प्रामातिकः । मातरिश्चनि घाते । मातरि-
अन्तरिक्षे श्यपति तस्मिन् । शिष + ञनिन् । सप्तम्या अलुक् ।
प्रधाति चलतिसति । पठ्ठ्यन्तानि मधुलिहां विशेषणानि । कमल
यनप्रबोधमङ्गलपाठकानां सरोजकाननधिकसनस्तुतिवाचकानाम् ।
कमलानां वनस्य प्रघांघे मङ्गलस्य पाठकाः तेषाम् । इमगण्ड-
डिण्डिमोनाम्—समदगजकट्ट घाघयिशेषाणाम् । इमानांगण्डेषु
डिण्डिमास्तेषाम् । मधुलिहाम्—भ्रमराणाम् । मधु लेढीति
तेषाम् । मधु + लिह् + क्तिप् मधुलिह् । कुमुदोदरेषु—वर्ष-
मध्येषु । कुमुदानामुदराणि तेषु । घटमानदलपुटनिर्गदपक्षसंह-

तीनाम्—संकुचत्पतत्रयुग्मावद्धदलरौशीनाम् । घटमानाः दल-
 पुटास्तेषु निरुद्धाः पक्षसंहतिर्येषान्तेषाम् । सूर्योदयात् कैरवा-
 विभासात् कुमुदाः अविक्वा इति भावः । हुंकारेषु अव्यक्ताध्व-
 निषु । वा शिञ्जितेषु । उच्चरत्सु उत्तिष्ठत्सु । ऊपरशय्याधूसर-
 रोमराजिषु—क्षारमृत्तिकाशयनधूमध्वण्यलोमध्वण्येषु । ऊपर-
 शय्या धूसराः रोमराजियेषान्तेषु—वनमृगेषु—विपिनहरि-
 णेषु । विपिनं गहनं काननं वनमित्यमरः । प्रभातशिशिरमाकृता-
 हतम्—उपशीतलपचनताडितम् । प्रभातस्य शिशिरेण मारुते-
 नाहतं तम् । उत्तमजतुरसाश्लिष्यपद्म मालमिव-उष्णीकृतलाभा-
 द्रवालिक्लितलोमर्पाक्तकम् । इय । उत्तमेन जतुरसेनाश्लिष्य-
 पद्ममाला यस्य तत् । क्षयेपनिद्राजिह्विततारम्—अजागरणाव-
 शिष्टकुटिलीभूतकनीनिकम् । क्षयेपया निद्राजिह्विता तारा
 यस्य तत् । चक्षुः—लोचनम्—शनैः शनैः—मन्दम् मन्दम् ।
 उन्मूलयत्तु प्रसारयत्तु । वनचरेषु—अरण्यचारिषु । इतस्ततः—
 समन्तात् । संचरत्तु—गच्छत्तु । श्रोत्रहारिणि—अधण-
 सुषकरे । प्रियत्यात् श्रोत्रे हरतीति तस्मिन् । पम्पासरः कल-
 हंसकोलाहले—पम्पास्यसरोवर कादम्भकलकले । पम्पासरसः
 कलहंसानां कोलाहलस्तस्मिन् । विजम्भमाणे—वर्धमाने सति ।
 नत्तितशिग्रिण्डमण्डले—नादितमयूरकदम्बे । नत्तितं शिग्रिण्डनां
 मण्डलं येन तस्मिन् । मनाहरे प्रिये । हरतीति हरः मनसो
 हरस्तस्मिन् । हृ+पचाद्यच् । वनगजकर्णनालशब्दे—अरण्य-
 दन्तिधोअकरतलध्वनिनिनदे । वनगजस्यकर्णयोः तालघत् शब्द-
 ल्स्तस्मिन् । तालः कर्तलध्वनिमित्यनेकार्थः । समुल्लसति—
 दीप्यमाने । क्रमेण च—यथा क्रमम् । गगनतलम्—आकाशम् ।
 अधतरतः—आरोहतः । दिवसकरधारणस्य—रविगजस्य ।
 दिवसकरो धारण इव तस्य । मञ्जिष्ठारागलोहिते—मञ्जिष्ठा-
 नामक्रीपधिरक्तिमरक्ते । मञ्जिष्ठया रागेण लोहितस्तस्मिन् ।

किरणजाले—रश्मिपुंजे । अवचूलचामरकलाप इव—अधामुख
 चमरीगोकेशनिर्मितमक्षिकाधारकव्यजनसमूहे । अवनता चूला
 यस्य सचासौ चामर कलापस्तस्मिन् ॥ उपलब्धमाणे—
 दृश्यमाने । उन्नतदेशमारोहतः हस्तिनः कर्णसमीपवर्तिनि
 अधोमुखे चामरकलाप इवाकाशमधिरोहतोरध्वरघनतानने
 रश्मिराशौ दृश्यमाने सतीतिभावः । भगवति-प्रभेश्वरे ।
 सधितारि—भानौ । शनैः शनैः—क्रमशः । उदिते । उदया-
 चलंगते । पम्पासरःपर्यन्ततकशिखरसंचारिणि—पम्पाख्यहृद
 ग्रान्तवर्तिवृहोपरिभागसंचरणशीले । पम्पासरः पर्यन्ते
 तरवस्तेषां शिखरेषु संचारी तस्मिन् । अध्यासितगिरिशिखरे
 —अधिश्चितोदयाचलकूटे । सुग्रीवपक्षे—आधितकिष्किंधा
 चलभृङ्गे । अध्यासितं गिरि शिखरं येन तस्मिन् ।
 दिवसकरजन्मनि—सूर्यजनने । दिवसकराद्भुजन्मस्य तस्मिन् ।
 जनुर्जननजन्मानि इत्यमरः । सुग्रीवोऽपिसूर्यादुत्पन्न इति
 रामायणम् ॥ हृततारे—अपगतनक्षत्रे । सुग्रीव पक्षे—अप-
 हृततारानामक पक्षीके । हृताः ताराः येन वा हृता तारा येन
 तस्मिन् । घालातपे-नवीनालोके । कपीश्वरे इव—सुग्रीव इव ।
 पुनः—भूयः । घनम्—काननम् । अभिपतति—विचरति । वा
 व्याप्नुयति । प्रत्यूषसि—प्रभाते । स्पष्टे-व्यक्ते । जाते—प्रादु-
 र्भूते । नचिरादिव—शीघ्रमिव । न धिरन्तस्मात् न शब्दस्य सुप्-
 सुपेति समासः नतु नञ् तत्पुरुषः अन्यथा नलोपः स्यात् ।
 दिवसाष्टमभागमाजि—दिनप्रथमयामार्धवर्तिनि । दिवसस्य
 अष्टमं भागं भजति तस्मिन् । मञ् + णिषः । भास्यति—भानी
 भाः अस्ति अस्व तस्मिन् । अन्त्यर्थे मतुप् (तसीमत्वर्थे इति
 मत्वात् न पदकार्यम् कृत्वादि । स्पष्टमासि—स्फुटप्रभे ।
 भूते-संजाते । शुक्कश्लेषु-कीरसमूहेषु । यथाभिमतानि
 यथेष्टानि । यथा यथा अभिमतानि तानि । दिगन्तराणि

विभिन्नाः आशाः । अन्याः दिशः दिगन्तराणि भयूरव्यंसका-
 दित्यात्समासः । प्रयातेषु-गतेषु । कुलायनिलीननिभृतशुकः
 शावकसनाथेऽपि-नीडान्तर्हितनीरघकीरशिशुसहितेऽपि । कुला-
 येषु निलीनाः निभृताः ये शुकशावकाः तैः सनाथः
 तस्मिन् । पूर्वोक्ते-घनस्पती । निःशब्दतया-नीरघतया ॥ निर्गतः
 शब्दो यस्मात् तस्य भावस्तत्तातया । शून्यश्च-प्राणि राहतः
 इय स्थिते एति ताते-पितरि । स्यनीडायस्थित एव-निज कुलाय
 वसमान एव । स्वस्य नीडेऽवस्थितस्तांसन् । शैशवात्-
 पात्यात् । शिशोर्भायः शैशवम् । शिशु + अण् इगन्ताञ्चलघु
 पूर्णादिति सूत्रेण । मयि च-असंजातयले-अप्राप्तोद्भयनसामर्थ्ये ।
 असंजातं पल्लवस्य तस्मिन् । समुद्भिद्यमानपक्षपुटे-उत्पद्यमान-
 पतप्रयुग्मे । समुद्भिद्यमानं पक्षपुटं यस्य तस्मिन् । तातसमीप-
 वसिन्नि-पितु निष्कटस्थे । तातस्यसमीपे वसन्ते तस्मिन् । कोट-
 रगते घृक्ष विपरान्तर्गते । कोटरं गतस्तस्मिन् । द्वितीयाश्रिते-
 स्थादिनासमासः । तस्मिन् महायने पूर्वोक्ते गहनारण्ये । सहस्रैव-
 ससंभूमम् । मृगया कोलाहलध्वनिरुच्चरदित्यन्वयः । संग्रा-
 सितसकलघनचरः-भीषितनिखिलघन्यजन्तुकः । संग्रासिताः
 सकलाः घनचरा येन सः । सरभसमुत्पतत्पनप्रिपक्षपुटशब्द
 संततः—सद्येगोद्वगच्छत्पक्षिपक्षयुगलपर्यन्तः । सरगसमुत्पततां
 पतत्रिणां पक्षपुटैः सन्ततः सः । भीतकरिपातचोत्कारपीयरः-
 श्रम्यगजशिशुमहात्संस्वरस्थूलः । भीतानां करिपातानां
 चोत्कारेण पीयरः सः । प्रचलितमत्तालिकुलकयणिनमांसलः-
 प्रस्थितमधुपानशीपभूमरनिकरनिनादपुष्टः । प्रचलितानां
 मत्तानामलिकुलानां कयणितेन मांसलः सः । परिभूमदुदुघोण-
 यनपराहरघर्घरः—परिघलदुधननासिञ्जारण्यसूकरघघरात्प-
 ध्वनिमान् । परिभूमतामुदुघोणानां यनपरादातां रवेण घघराः
 सः । गिरिगुहातुलप्रपुष्पसिंहनादोपपृद्धितः—पर्यन्तगहरशपिन-

जाग्रदहरिरववर्धितः । गिरीणां गुहासु पूर्वं सुप्ताः पश्चात्
 प्रबुद्धाः ये सिंहा. तेषाम्नादेनोपवृन्धितः सः । तरुन्—भूकृहान् ।
 कम्पयन्निव—चालयन्निव । भगीरथावतार्यमाणगंगाप्रवाह
 कलकलवहलः भगीरथारथसूर्यवंशोपतनृपानीयमान जान्हवी
 स्रोतः कोलाहल परिपुष्टः । भगीरथेनावतार्यमाणायः गंगायाः
 प्रवाहस्य कलकलः इव वहलः सः । भीतघनदेयताकर्णितः
 अस्तास्यपदेवपरिश्रुत । मृगयाकोलाहलध्वनिः—आखेटकक
 लकलध्वानः । मृगयाया कोलाहलस्य ध्वनिः सः । उद्वरत्—
 उद्भूतः । अहम् । अश्रुतपूर्वम्—प्रगूनाकर्णितम् । तम्—
 मृगयाकोलाहलध्वनिम् । आकर्ण्य च । उपजातवेपथुः—उत्पन्न-
 कम्पः । उपजातोवेपथुर्यस्यसः । वेप् धातोः (द्विताऽधुच्) इति
 अधुच्प्रत्ययः वेपथुः । यथा वमथुः, श्वपथुः । नन्दथुः । अर्मक-
 तया—पृथुकृतया । जर्जरितकर्णविबरः । विदोर्णधोत्ररधः ।
 जर्जरिते कणयोः विबरेयस्यसः । भयविह्वलः—भीति व्याकुलः ।
 प्रतीकारबुद्धया—भीतिनिवृत्तिमत्त्या । प्रतीकारेबुद्धिः तया ।
 समीपवर्त्तिनः—निकटस्थस्य—पितुः । जराशिथिलपक्षपुदान्त-
 रम्—वार्धक्यजीर्णपतत्रयुगलाम्यन्तरम् । जरयाशिथिलस्य पक्ष-
 पुटस्यान्तरम् तत् । अविशम्—प्रविष्टवान् ।

24 —Once upon a time, however, while the moon, which was reddened with the hue of the morning twilight (lit the conjunction of the day and night at dawn), and was like an old swan, as it were, having the folds of its wings dyed red with honey from the sky-like bed of lotuses, and reddened with the colour of the morning twilight, was descending to the shore of the western ocean from the sandy bank of the celestial Ganges;—while the circle of the (various) quarters

(*ś e*, the horizon), which was pale in colour like the soft hair of a fully grown '*Ranku*' deer, was expanding or spreading far and wide (lit. 'attaining vastness', so as to allow of a more and more distant prospect or view on all sides),—*while* the clusters of stars were being swept away (*ś e* made invisible) like bunches or heaps of flowers from the floor or pavement of sky with (*ś e*, by means of) the splendours or brilliant rays of the sun (lit. the 'not-cold rayed one') which were reddish in colour like the hair of a lion's mane reddened with the blood of an elephant, which were tawny or yellowish red like sticks (lit. threads) of heated or molten lac, and which were very long drawn out, as if with (*ś e*, the bunches or heaps of flowers etc., being swept away by means of) broom sticks made up of twigs of rubies—*while* the collection of the seven stars called the '*Saptarshis*' (*ś e*, the constellation of the Great Bear, (lit. the group of the 'Seven Sages' with whom they are in the poet's fancy, being compared here), which is situated or lies in (lit. hanging from) the northern Quarter was descending to the bank of the lake *Mānas*, with a view to perform or offer their morning prayer or devotion as it were—*while* the western (lit. 'other than the East') ocean was bearing (*ś e*, had floating on its surface) a mass of pearls which was scattered about from the outer shells of pearls lying broken open at the shore, like a cluster of stars as it were, lying fallen down being driven or pushed away by the rays of the sun and which whitened its sandy bank.

heated or melted juice of lac, as it were, and the pupils of which were (still) squinting or looking obliquely on account of the want of (their having had) a full or complete sleep [lit 'sleep which was *not complete but*) with a remainder of it']—*when* the foresters began to move about hither and thither, —*when* the din or tumultuous noise, made by the swans of (or inhabiting) the Pampa Lake, which (noise) was highly pleasing or captivating to the ear, began to grow in volume,—*when* the sound of the flapping of the ears by the wild elephants, which (sound) was charming, and which set the flocks of peacocks a dancing, began to rise up or manifest itself (lit began to 'shine or appear bright'),—*when* the cluster or collection of (the sun's) rays, which was reddish in colour like that of the Indian madder (a red colour) and which was like a *Chowrie* with the bunch or tuft of its hair (also being dyed red with the Indian madder) turned downwards, and placed as an ornament over the head of an elephant in the shape of the sun, as it were gradually ascending up its path in the sky, was becoming visible [The idea intended to be conveyed by this somewhat involved analogy is simply this The morning reddish rays of the sun which naturally preceded its own advent on the horizon, first made their appearance on the sky This is compared by the poet to the fact as if an elephant were marching up the high slope of a road with a *Chowrie*, having the bunch of its hair dyed red, being waved

over its head Now, as the elephant would be gradually marching up, the red coloured tuft of hair of the Chowrie would naturally be seen *first*, and then the head of the elephant etc Here the sun is compared to the elephant, and the reddish rays of it, preceding it on the horizon, to the red coloured tuft of hair of the Chowrie, waved over the head of that elephant],—*when* the Venerable or Illustrious Sun was gradually rising or making its appearance on the horizon,—*when* the morning light (lit 'the early heat' of the sun), which proceeded from the sun, and spread over the tops of trees on the borders of the Pampa Lake, which occupied or covered up the peaks of mountains, and made the stars disappear (lit took away the stars), fell upon the forest like *Sugriva* (lit 'the Lord or King of the monkeys') once more having recourse to the forest, as it were,—(Sugriva, who had his birth from the sun, and who, having had (his wife) *Tara* carried away (by his elder brother *Báli*), wandered about on the top of trees on the borders of the Pampa Lake and (formerly) dwelt on the peaks of (the *Rishyamuká*) mountains,—*when* the day light became quite distinct (३६, when it was clear day-break),—*when* the sun, which had only recently (lit 'but not very long ago') passed through (lit 'consumed or taken possession of', ३६, attained) the eighth part of the day, had its lustre or brilliance become distinct or clear,—*when* the flocks of parrots had set out in the different directions accordingly as they desired or

—while the forest, which was shedding drops of dew, which had flocks of peacocks awakened and lions yawning in it, which had in it intoxicated elephants roused from sleep by herds of she-elephants, was showering a heap of flowers the filaments of which were made heavy or cool with the night dew (lit. the 'night water'), and appearing as if it were offering with the leaf-like hollows of its folded palms, a heap of flowers in worship to the sun appearing (lit. lying or remaining) at the top of the Rising Mountain (a mountain in the east from behind which the sun was supposed to rise), as it were; —while the lines of smoke arising out of the sacrificial offerings to Fire, made in the forest of penance (by ascetics), which (lines) were grey in colour like the hair of an ass, and (appeared like or) presented the appearance of a row or line of pigeons or doves on the tops of trees which were as though the palaces (or towers) of the sylvan deities or wood nymphs, and which (lines of smoke) were like religious banners or banners of righteousness or religious merit or virtue, as it were, were rising forth; —when the morning breeze which was sur-charged or laden with drops of dew and which set in motion the forest of lotuses, which removed or dried up the small particles of perspiration on the (bodies of the) *shabara* (a tribe of forest people) ladies or damsels, fatigued or exhausted by (or during) sexual enjoyment, which bore or carried on it the particles or drops of froth produced by the rumination (*i. e.*,

chewing the cud) of the wild buffaloes which was fond of or intent on teaching dancing to the creepers having had their leaves set in motion (thereby), which caused a spray or shower of the small drops of honey from the heaps of lotuses that were just opening up or expanding, which pleased or satisfied the swarms of bees with the fragrance of flowers, which had heaviness or coolness produced in it by (i.e., which was heavy, or cool on account of) the termination or coming to an end of the night, and which was moving (i.e., blowing) very gently or softly, began to blow —when the humming sound of the bees, which were like the singers of auspicious (morning) songs, (as it were), to arouse from sleep (i.e., to open or expand) the forest of lotuses, which were like drums, (as it were), on the temples or cheeks of elephants, and which had their wings (lit. the 'collection of wings') caught or confined in the hollows or cavities of the petals that were fast or thickly closing up was rising up or becoming audible from the interiors of the lilies or from inside the night lotuses, —while the wild deer or deer of the forest, which had the line of hair on their chests rendered grey or ash coloured on account of their having lain or rested on barren saline ground, were slowly opening up their eyes which were struck (into greater languor) with the cool breeze of the (early) morning, and the eyelashes of which seemed to be joined or held up together (i.e., sealed) with or by means of the

liked,—*while* that tree, though endowed with or full of the young ones (of parrots), lying concealed and motionless in their nests, appeared nevertheless to be empty or uninhabited, as it were, on account of there being no noise,—*while* my father was still lying (lit. remaining) in his own nest,—and *while* I, whose wings were just then beginning to grow or appear and had no strength produced in them on account of my infancy or childhood, was lying in the hollow, being near my father,—there arose quite suddenly in that great forest a tumultuous hue and cry or din of hunting, which frightened all the inmates or denizens (lit. wanderers) of the forest, which was lengthened out or enhanced by the noise of the flapping of the wings by birds that were hastily flying up or flying up in confusion, which was increased or aggravated (lit. fattened) by the trumpeting sound of the terrified or frightened young ones of elephants, which was greatly increased or added to (lit. fattened or fleshy) by the humming of the swarms of intoxicated bees, being disturbed by the creepers that were violently set in motion, which was rumbling with the grunting sound of the wild boars that were wandering or roaming about with their raised snouts, which was heightened or greatly enhanced by the roaring of the lions that were awakened from their slumber (lit. 'lying asleep') in the caves of mountains which was thick like the murmuring sound of the flowing stream of the Ganges, being brought down or

made to descend by Bhagiratha, and shaking the trees (of the forest), as it were, and which was heard by the frightened sylvan nymphs or deities of the forest (i.e., which the deities of the forest themselves heard with a fright) And having heard that (sound or noise, the like of) which I had not heard of before, I, who had a trembling caused in me, and who had the cavities of my ears shattered on account of my being (but) a child, and who was greatly distracted with fear, entered into the interior or inside of the wings which had become loose or shattered on account of old age, of my father who was close by, with the idea of averting (or thinking that thereby I might undo or escape) the (impending) danger

२५—अनन्तरं च सरभसमितो गजयूथपतिलुलितकम-
 लिनीपरिमल इतः क्रोडकुलदृश्यमानभद्रमुस्तारसामोद इतः
 करिकलभभञ्ज्यमानसल्लकीकपायगन्ध इतो निपतितशुष्कपत्र-
 मर्मरध्वनिरितो वनमहिपविषाणकोटिकुलिशभिद्यमानवल्मीक-
 धूलिरितो मृगमदम्बरुमितो वनगजकुलमितो वनवराहयूथ-
 मितो वनमहिपवृन्दमितः शिखण्डिमण्डलविरुतमितः कपिञ्जल-
 कुलकलकूजितमितः कुररकुलकणितमितो मृगपतिनखभिद्य-
 मानकुम्भकुञ्जररसितमियमार्द्रपङ्कमलिना वराहपद्मतिरियम-

भिनवशष्पकवलरसश्यामला हरिणरोमन्यफेनसंहतिरियमु-
 न्मदगन्धगजगण्डकण्डूयनपरिमलालीनमुखरमधुकरविरुतिरेपा
 निपतितरुधिरविन्दुसिक्तशुष्कपत्रपाटला रुरूपदव्येतद्द्विरद-
 चरणमृदितविटपपल्लवपटलमेतत्स्वङ्गिकुलक्रीडितमेष नखकोटि-
 विलिखितचिकटपत्रलेखो रुधिरपाटलः करिमौक्तिकदल-
 दन्तुरो मृगपतिमार्ग एषा प्रत्यग्रप्रसूतवनमृगीगर्भरुधिरलोहिनी
 भूमिरियमदर्वीवेणिकानुकारिणी पक्षचरस्य यूथपतेर्मर्दजलम-
 लिना संचारवीथी चमरीपङ्क्तिरियमनुगम्यतामुच्छुष्कमृग-
 करीपपांसुला त्वरिततरमध्यास्यतामियं वनस्थली तरुशिखर-
 मारुह्यतामालोक्यतां दिगियमाकर्ण्यतामयं शब्दो गृह्यतां धनुर-
 वहितैः स्थायतां विमुच्यन्तां श्वान इत्यन्योन्यमभिवदतो
 मृगयासक्तस्य महतो जनसमूहस्य तरुगहनान्तरितविग्रहस्य
 क्षोभितकाननं कोलाहलमशृणवम् ।

शवरमृगयावर्णनम्

२५—अनन्तरं च—पक्षपुटमध्यप्रवेशपश्चात् । कोलाहलम्—
 अशृण्वमित्यनेनान्वयः । सरभसमित्यादिना कोलाहलं चिशि-
 नष्टि । सरभसम्—सवेगम् । रभसेनसहितम् तत् । इतः—अस्यां
 दिशि । गजयूथपतिलुलितकमलिनीपरिमलः—हस्तिगणेश्रेष्ठम-
 र्दितपद्मिनी यिमर्दगन्धः । प्रसरतीतिशेषः । गजयूथानां पतिभिः
 लुलितायाः कमलिन्याः परिमलः सः । अतोऽत्रगजानुमानम् ।
 इतः—अस्मिन् स्थाने । फोडकुलदृश्यमानमद्रमुस्तारत्तामोदः
 घराहसमूहभुज्यमानमद्रमुस्तौ पथिचिशेषद्रवसौरभम् । अतोऽत्र

घराहाः सन्तीति भावः । इतः । करिकलमभज्यमानशल्लकीकपा-
 यगंधः—हस्तिपोतदृश्यमानगजखाद्यतरुविशेषं निर्याससौरभम् ।
 करिकलमैः भज्यमाना या शल्लकीतस्याः कपायस्यगंधः सः ।
 अतः फलभानुमानम् ॥ इतः । निपतितशुष्कपत्रमर्मरध्वनिः—
 द्युतनीरसदलमर्मराख्यध्वनिः । निपतितानां शुष्काणां पत्राणां
 मर्मरेति ध्वनिः सः । अतोऽत्र रुचिचरतिविचरतीति भावः । इतः ।
 घनमहिषविपाणकोटिकुलिशभिद्यमानवल्मीकधूलिः । अरण्य-
 गवलयशृङ्गाप्रभागवज्रविदीर्यमाणवामलूररजः । घनमहिषाणां
 विपाणकोटयः कुलिशांनीयतैः भिद्यमानानां धूलिः सः । अतो
 महिषाः सन्तीति भावः । वामलूरश्च नाकुश्च वल्मीकं पुनर्पुंसकम्
 इत्यमरः । इत—मृगकदम्बकम्—हरिणसमूहः । इतः । घन-
 गजकुलम्—अरण्यहस्तिकदम्बकम् । इतः । घनघराहयूथम्—
 घन्यसूकरकुलम् । इतः । घनमहिषवृन्दम्—विपिनसैरिभसमूहः ।
 घनस्यमहिषाणां वृन्दम् तत् । मह + टिपच महिषः । इतः ।
 शिखरिण्डमण्डलविकृतम्—मयूरसमूहकूजितम् । शिखरण्डः—यहः
 अस्ति एषान्तेषां मण्डलस्य विकृतम् तत् । इतः । कपिजलकुल-
 कलकूजितम्—चातकसमूहमधुरविकृतम् । कपिजलानां कुल-
 स्यकलं कूजितम् तत् । चातकः कपिजल इति । शब्दकल्पद्रुमः ।
 इतः । कुरुरकुलकणितम्—उत्क्रोशसन्नकविहगगणविकृतम् ।
 कुरुराणां कुलस्य कणितम् तत् । इतः । मृगपतिनखभिद्यमान
 कुम्भकुजररसितम्, सिंहकरजविदीर्यमाणमस्तकपिण्डरि-
 चीत्कारः । मृगपतीनां नखैर्भिद्यमानाः कुम्भाः येषान्तेषाम् कुंज-
 राणां रूखिनम् तत् । इयम्-पपा । आर्द्रपंकमलिना—स्तिमित-
 कर्दममलीमसा । आर्द्रेणपकेनमलिना सा । घराहपद्धतिः—
 सूकरपथः । पादाम्यां हन्यते सा पद्धतिः । पाद + हन् + क्तिन्
 कर्मणि । पादस्य पदादेशः इयम्—समीपस्था । अभिनवशष्पक-
 यलरसश्यामला—नूतनतृणप्रासट्टणहरिता । अभिनवाः ये

शुष्पाः तेषां कवलाः तेषां रसैः श्यामला सा हरिणरोमंथफेन-
 संहतिः—मृगचर्वितद्रव्यचर्वणद्विरङ्गीरसमूहः । हरिणानां
 रोमंथस्यफेनानां संहतिः सा । इयम् । उन्मदगंधगज फण्डूयन-
 परिमल निलीनमुखरमधुकरविरुतिः—मत्तमदगंधधत्करिखर्ज-
 न सौरभावस्थितशब्दायमानम्रमररवः । उन्मदानांगंधयुक्तगजानां
 फण्डूयनेन लग्नः परिमलः तत्र निलीनानां मुखराणां मधुकराणां
 विरुतिः सा । एषा । निपतित रुधिर बिन्दुसिक्तशुष्कपत्रपाटला
 अल्लशल्लप्रहारक्षरितरक्तपूपदूनीरसदलश्वेतरक्तवर्णा । निपति-
 तानांरुधिराणां बिन्दुमिः सिक्तैः पत्रैः पाटला सा । रुक्पदवी
 मृगविशेषपद्धतिः । एतद्—इदम् । द्विरदचरणमृदितघिटप-
 पल्लघपटलम्—गजपादक्षेदितशाखापत्रसमूहः । द्विरदानां
 चरणैर्मृदितानां घिटपानांपल्लयानां पटलम् तत् । एतद् । खड्गि-
 कुलक्रीडितम् गण्डकनिचयविहृतम्—खड्गिनांकुलस्य क्रीडितम्
 तत् । एष—अयम् । नखकोटिविलिखितविकट पत्रलेखः—करजा-
 प्रभागरुधिरचित्रितभयायहपत्राकार बिभुः । नखानांकोटिभिर्वि-
 लिखिताः विकटाः पत्रलेखा यस्मिन्सः । रुधिरपाटलः—रक्त-
 श्वेतरक्तः । करिमौक्तिकदन्तुरः—ध्यापादितगजमुक्ताविपमः ।
 करः शुण्डादण्डः अस्ति अस्य स करी । कर+इनिः मत्थर्थायः ।
 दन्त+उरच् मत्थर्थायः । उन्नताः दन्ताः सन्ति अस्य स दन्तुरः ।
 (दन्त उन्नत उरच्) इतिसूत्रम् ॥ मृगपति मार्गः—सिंहपथः ।
 एषा । प्रत्यग्रप्रसूतघनमृगीगर्मरुधिरलोहिनी—अचिरप्रसूत-
 घतीविपिनहरिणीकुक्षिरक्तरक्तवर्णा । प्रत्यग्रं प्रसूतायाः घन-
 मृग्याः गर्मस्य रुधरेण लोहिनी सा । भूमिः—भूः । इयम्—
 अट्टा । वेणिकानुकारिणी—वेणीसाम्यात्—कुटिला । पक्षधरस्य
 स्वयूयचारिणः । यूयपतेः—गजेन्द्रस्य । मदजलमलिना—दान-
 धारिमलोमसा । मदजलेन मलिना सा । इयम् । संचारपीथी
 चमरीपंक्तिः—गमनागमनपथचमरमृगीध्रेणिः । संचारस्य

यीथ्यां चमरीणां पक्तिः सा । अनुगम्यताम्—अनुव्रज्यताम् ।
 उच्छुष्कमृगकरीषपांसुला नितान्तनोरसहरिणगूथरज सहिता ।
 उच्छुष्कैः मृगकरीषैः पांसुला सा । इयम्—पुरोधर्त्तिनी ।
 घनस्थली—विपिनाकृत्रिमभूमि । त्यरिततरम्—अतिशीघ्रम् ।
 अध्यास्यताम्—प्राप्यताम् । तरुशिखरम्—वृक्षोपरिभागाः ।
 आरुह्यताम्—अधिष्ठायताम् । इयम्—एषा । शिक्—
 आशा । आलोक्यताम्—पश्यःसन्ति न वेति ज्ञातव्यम् ।
 अयम्—असौ । शब्दः—ध्वनि । आकर्ण्यताम्—श्रूयताम् ।
 धनुः—कार्मुकम् । गृह्यताम्—अध्यास्यताम् । अयहितैः—
 सावधानैः । स्वीयताम्—भूयताम् । समीपात् कश्चित्पशुः
 न पलायेतेति भावः । श्वान—सारमेया । विमुच्यन्ताम्
 विरुज्यन्ताम् । हन्तव्यपशुगवेपण्याय । इति—इत्थम् । अन्यो-
 न्यम्—परस्परम् । अभिवदतः—जल्पत । मृगयासक्तस्य—
 आलेशिततत्परस्य । मृगयायामासक्तस्तस्य । महत—प्रभूतस्य ।
 जनसमूहस्य नरवृन्दस्य । तरुगहनान्तरितविग्रहस्य—पादपघ-
 नतिरोहितदेशस्य । तरुणां गहनेनान्तरितो विग्रहोपस्य तस्य ।
 क्षोभितकाननम्—सञ्जालितवनम् । क्षोभितं काननं येनतम् ।
 जुम्+णिच् क्षोभि+क्तः । क्षोभित । जुम्+क्त. जुग्यः ।
 मयनदण्ड ॥ कीलाहलम्—कलकलम् । अष्टणधम्—
 धृतवान् ॥

25 And immediately thereafter, I heard a
 tumultuous uproar that shook or agitated the forest,
 of (or made by) a large crowd of people who were
 busily engaged in hunting, who had their bodies con-
 cealed or screened from view by the thickets of trees,
 and who were hurriedly or confusedly shouting out
 to one another thus : " From this side (proceeds) the

fragrant scent of the lotus plants crushed by the
 leaders of the herds of elephants, from this side
 (comes) the sweet or agreeable smell of the juice of
 ' *Bhadramusta* ' grass or roots, being bitten or chewed
 by herds of wild boars, this way (proceeds) the
 astringent smell of the ' *Sallaki* ' plants or trees being
 broken or eaten up by the young ones of elephants,
 from this side (proceeds) the rustling sound of the
 dry leaves that have fallen (on the ground), this way
 (rises) the dust of the ant-hills, being pierced through
 or pulled down by the adamantine tips or pointed ends
 of the horns of wild buffaloes, this way (there appears)
 a herd of deer, this way a herd or collection of wild
 elephants, this way a herd or assemblage of wild
 boars, this way a large number or collection (i. e., a
 group or multitude) of wild buffaloes, this way (pro-
 ceeds) the cry or scream of a flock of peacocks, this
 way the sweet cooing or warbling sound of a flock of
 sparrows or partridges (the word also means the
 ' *Chataka* ' birds) this way the murmuring sound or
 shrill cry of a flock of ospreys, this way the trumpet-
 ting or groaning sound of elephants having their
 temples broken or pierced through by the claws of
 lions, here (lit 'this') is the path or track of a boar,
 having been marked or soiled with fresh (lit wet)
 mud, here is the heap of froth or mass of foam
 (dropped down) from the rumination of the deer, and
 being rendered dark or green with the juice of the
 mouthfuls of fresh or young green grass, here is the

humming sound of the bees, that buzz as they remain clinging to the sweet fragrance (१८, the various fragrant spots) caused by or left after the rubbing or scratching of their (itching) temples by the superior or excellent type of elephants in rut, here is the path or track of the 'Ruru' deer being rendered tawny or reddish by the dry leaves having been sprinkled over with the drops of blood that had fallen (upon them), here is the mass of the leaves and branches (of trees) crushed or trampled down by the feet of elephants [lit 'those having two (or a pair of) tusks or teeth'], here is the sporting (spot or mark of sporting) of the herds of rhinoceroses, this is the path or track of the lions, on which, (or where) there is, (as it were), a terrible or formidable ornamental line of marks having been formed or imprinted on it with the pointed ends of the claws thereof [The reference here, in the word 'परलेखा' is to 'the wavy lines, drawn up as an ornament on the cheeks or breasts of ladies with musk, saffron or sandal wood paste' etc. The path had lines of the red marks of blood on it, formed by the blood stained claws of the lions and hence it resembled 'परलेखा' or 'परमङ्ग'] which (path or track) is (marked) red with blood and is uneven or bristling (as it were,— lit 'toothed') with or on account of the masses of pearls (dropped down from the temples) of elephants, this is the ground or spot, made red with blood from the womb of a recently delivered wild female deer, this is the rambling path, stained or soiled with ichor,

of the leader of a herd (of elephants), which had wandered away or gone astray from (or, as some would have it, 'moved about in the company of') its herd, and which (path) resembles, as it were, the braid of hair of the (lady like) forest; here is the row or line of the 'Chamars' or the Yak deer ('of the tails of which chowries are made') : Let us follow or pursue it, let this region or tract of the forest, which is dusty with the dried up dung of the deer, be ever so quickly or promptly entered or occupied by us, get upon or climb up the top of trees; look into this direction, listen to this sound, take up your bows; be attentive or on your guard; let loose (i.e., go or slip) the hounds "

२६-अथ नातिचिरादिवानुलेपनाद्रुदङ्गध्वनिधीरेण
गिरिविवरविजृम्भितप्रतिनादगम्भीरेण शरशरताडितानां
केसरिणां निनादेन संव्रस्तयूथमुक्तानामेकाकिनां च संचरता-
मनवरतकरास्फोटमिश्रेण जलधररसितानुकारिणा गजयूथ-
पतीनां कण्ठगर्जितेन सरभससारमेघविलुप्यमानावयवानामा-
लोलकातरतरलतारमणामेकानां च कर्णकूजितेन निहन-
यूथपतीनां वियोगिनीनामनुगतकलथानां च स्थित्वा स्थित्वा
समाकर्ण्य कलकलमुत्कर्णपल्लवानामितस्ततः परिभ्रमन्तीनां
प्रत्यग्रपतिविनाशशोभनीर्धेण करिणीनां चीत्कृतेन कतिपय-

दिग्गममृतानां च स्वदिधेनुगानां ग्रामशक्तिरष्टोत्तान्तेष्विणी
 नामनुनकरन्दमतिरूपमात्मन्नीनापादन्दिनेन तद्विग्नर-
 ममुत्तनिनानापादुत्पादुत्पादिनां च पनूरुगानां कोशारन्तेन
 रूपानुमात्रशारितानां च मृगयुनां मृगपदतिष्ठमपादपाता-
 भिरताया भुः पश्यदिव जनमगाः चरणमन्तेन कर्णान्ता-
 कृष्टरूपानां च मृदुपदुत्पादिनामिनीरष्टद्वितिरन्तेन शरणि-
 कश्चरिणां धनुषां निनादेन 'पवनारतिरुजितशगणामगोनां
 च पदितमरिपदन्तरिषट्पातिनां गणितेन शुनो च सरभ-
 मविमुक्तपररधनीनां वनान्तरन्यापिना ध्वानेन मयंतः
 प्रगल्भितमिर नदरूपमभरन् । अनिगग प्रशान्ते तस्मिन्मृग-
 पाकलकले निरुष्टमृकजन्तुपदुत्पादुत्पादुत्पादिनां च मृगपातमानां-
 पशान्तरारिणि मागर इव स्मितितनामुपागतं कानने
 मर्दाभूतभयोदमुपजातरुनृत्तः पितुर्गन्तवादीपदिव निन्क्रम्य
 फोटस्य एव निर्गम्य प्रसार्य मंत्रागतरत्नारकाः
 शैवयान्तिमिदमिति समुपजातदिदिसस्तापेर दिगं चतुः
 शारिणम् ।

२६—अथ—अनन्तरम् । मानिगिरादेय—इत्यल्पाकालान्तरम् ।
 मयंतः प्रगल्भितमिव तदरूपमभरन् इति वक्ष्यमाणेनाग्ययः ।
 अनुलेपनाद्रंशुद्वन्द्वमिधीरेण प्रयद्रम्यायलेपकिलप्रमुत्तजध्यानग-
 मोरेण । अनुलेपनेन आद्रंशुद्वन्द्वः तस्य ध्वनियद् धीरस्तेन ।
 मृदीयान्तानि प्रचलितमिति विख्याताः वारणानि । गिरियिधर-
 जृम्भित प्रतिनादगम्भीरेण । पर्यंतगद्गर प्रतिशब्दधीरेण । गिरि-

विचरेषु विजृम्भितः प्रतिनादः तेन गम्भीरः तेन । शवरशरताडि-
 तानाम्—व्याधवाणपीडितानाम् । शवराणां शरैस्ताडितास्ते-
 पाम् । केसरिणाम्—मृगेन्द्राणाम् । निनादेन—ध्वानेन । संव्रस्त-
 यूथमुक्तानाम्—किरातभीतगणपरित्यक्तानाम् । संव्रस्तेन यूथेन-
 मुक्ताः तेषाम् । एकाकिनाम्—असहायानाम् । संचरताम्—
 भ्रमताम् । अनवरतकरास्फोटमिश्रेण—निरन्तरशुण्डाघातध्वनि-
 मिलितेन । अनवरतं कराणामास्फोटेन मिश्रस्तेन । जलधर-
 रक्षितानुकारिणा मेघगर्जनसदृशेन । जलधरस्य रक्षितमनुकरोति
 तेन । गजयूथपतीनाम्—करिगणस्याभिनाम् । गजानां यूथाः तेषां
 पतयः तेषाम् । कण्ठगर्जितेन—गलध्वनिना । सरभससारमेय-
 विलुप्यमानावयधानाम्—सवेगकुक्कुरीच्छद्यमानाङ्गानाम् । सरभ-
 सैः सारमेयैः विलुप्यमानाः अवयवाः येषां तेषाम् । अठपय । आलो-
 लकातरनरलतारकाणाम्—अश्रुध्याप्तदीनातिचपलकनीनिका-
 नाम् । आलोलाः कातराः तरलतारकाः येषाम् तेषाम् । एणका-
 नाम्—मृगाणाम् । च । कण्ठकूजितेन—शोरसूचकध्वनिना ।
 कण्ठकूजितं तेन । निहतयूथपतीनाम्—ध्यापादितगणश्रेष्ठगजा-
 नाम् । निहताः यूथपतयोयासां तासाम् । धियोगिनीनाम्—पति-
 धियुक्तानाम् । अनुगतकलभानां च—पश्चात्तावकानाम् । अनु-
 गताः कलभाः यासां तासाम् । स्थित्या स्थित्वा । आस्थाय
 आस्थाय । कलकलम् किरातकोलाहलम् । समाकर्ण्य—श्रद्धा ।
 उत्कर्ण्यपल्लयानाम्—उद्यमितपत्राकार श्रोत्राणाम् । इतस्ततः—
 समन्तात् । परिभ्रमन्तीनाम्—विचरन्तीनाम् । करिणीनाम्—
 हस्तिनीनाम् । प्रत्यग्रप्रतिधिनाशशोकदीर्घेण—अचिरस्यामिमरण
 शुगायनेन । चीत्कृतेन—धार्त्तकन्दितेन ॥ कतिपयद्विषप्रसू-
 तानाम्—अल्पद्विषप्रसूतवतीनाम् । कतिपयान् द्विषसान्
 प्रसूताः तासाम् । यक्षिधेनुकानाम्—गण्डकमार्याणाम् ।
 आसपरिभ्रष्टोत्कान्येपिणीनाम्—भययूथविमुक्तशायकगपेपिणी

नाम् । उन्मुक्तकण्ठम्—सतारस्वरम् । उन्मुक्तः कण्ठो
 यस्मिन् कर्मणि तत् । आरसन्तीनाम्—शब्दायमानानाम् ।
 आक्रन्दितेन—आर्त्तनिनादेन । तरुशिपरसमुत्पतितानाम्—
 वृक्षोपरिभागोद्दीनानाम् । तरुणां शिपरेभ्यः समुत्पतिता
 तेषाम् । आकुलाकुलचारिणाम् अत्याकुलविचरणशीलानाम् ।
 पत्ररथानाम्—पत्रत्रिणाम् । पत्र रथो येषां तेषाम् । कोलाह-
 लेन—कलकलेन । आकुलमाकुल चरन्ति तेषाम् । रूपानुसार
 प्रघायितानाम्—मृगानुगमनवेगगामिनाम्—रूपाणामनुसारेण
 प्रघायिताः तेषाम् । रूप मृगेऽपि विक्षेयमिति हलायुध ।
 मृगयूणाम्—शयराणाम् । युगपदतिरमसपादपाताभिहताया —
 महावेगपादम्यासताडिताया । अतिरमसेनपादपातैः
 अभिहता तस्या । भुष—भूमे । कम्पमियजनयता—
 कम्पयता । चरणशब्देन—पादध्यनिना । कर्णाग्न्यावृष्ट्यानाञ्च—
 आकर्ण्यसमाकर्षितधनगुणानाम् । कर्णान्तमाकृष्टा ज्या येषाम्
 तेषाम् । शरनिर्करयर्पिणाम् घातप्रजपातिनाम्—शराणां निष्करान्
 यर्पयितेषाम् । धनुषाम् । कार्मुकाणाम् । मदकलहुररकामिनी-
 कण्ठकूजितकलेन—मत्तोत्क्रोशकान्तागलध्यनिमधुरेण । मदक-
 लानां कुररकामिनीनाम् कण्ठस्य कूजितयत् कलकलस्तेन ।
 निनादेन—ध्यानेन । पयनाहतिकण्ठितधाराणाम्—मरुदाघात-
 शब्दायमाननिशितभागानाम् । पयनस्याहत्या कण्ठिता धारा
 येषाम् तेषाम् । कठिनमहिषस्फघपीठपातिनाम्—कठोरगघलां-
 सोर्ध्वभागशायिनाम् । असीनाम्—यङ्गानाम् । रणितेन—कण्ठि-
 तेन । सरमसविमुक्तघर्घरघ्वनीनाम्—सवेगवृत्तघर्घराप्यशब्दा-
 नाम् । सरमसविमुक्ता घर्घरघ्वनयोयैस्तेषाम् । शुनाम्—सार-
 मेयाणाम्—यनान्तरव्यापिनाम्—अन्यकाननगामिनाम् । ध्याने-
 न शब्देन । तत्—पूर्वमभिहितम् । अरण्यम् । सर्वत—समन्तात् ।
 प्रचलितमिष—कम्पितमिष । अभयत्—जातम् । अचिराच्च—

शोभमेव—पूर्वोक्ते—मृगयाकलकले—आखेटकोलाहले । प्रशान्ते—शमिते वा समाप्ते ॥ निर्वृष्टमूकजलधरवृन्दानुकारिणि—नितान्तकृतवर्पनीरवमेघसमूहशब्दे । निर्वृष्टाः अतएव मूकाः ये जलधराः तेषांवृन्दमनुकुर्तुं शीलमस्य तस्मिन् । मथनावसानोपशान्तवारिणि—मथनसमाप्तिनिश्चलजले । मथनस्यावसाने उपशान्तं वारि यस्य तस्मिन् । सांगरेदध—समुद्रे इव । कानने । स्तिमितताम्—निश्चलताम् । उपागते—प्राप्ते सति । मन्दीभूतभयः—अपगतभीतिः । अमन्दम्मन्दंभूतं मन्दीभूतं भयं यस्य सः । अहम्—वैशम्पायनः । उपजातकुतूहलः प्राप्तकौतुकः । पितुः—जनकस्य । उत्सङ्गात्—अङ्गात् । निष्क्रम्य—निर्गत्य । ईषदिष—अल्पमिष । कोटरस्य एव—तरुधिपरस्थित एव । शिरोधराम्—ग्रीधाम् । प्रसार्य—विस्तार्य । संश्रसतरलं सारकः—भोतिचपलकनीनिकः । शैशयात्—यावत् । किमिति—एतत्किमस्ति । संजातदिदृक्षः—उत्पन्नदर्शनेच्छुः । तामेव—दिशि नस्यामेवाशायाम् । घञुः—लोचनम् । प्राहिणधम्—प्रदितयान् ।

26.—Then not very long after, indeed (i.e., only or just after a short while, or very soon afterwards), that forest became agitated or shaken, as it were, on all sides, by a roaring, which was deep or profound like the sound of a drum or tabour (of a particular variety called the *Mridang*) that is wet or moist on account of the application of or being smeared with the flour paste, and which was intensified or made louder with or on account of its echoes or reverberations, spreading through or getting enhanced or heightened within the caves of the hills or mountains,—of the lions that

were shot or struck with the arrows of the *Shabaras* or *Kiratas* (a savage or barbarian mountaineer tribe of people),—by the trumpetting or roaring from their throats of the leaders of the herds of elephants, that were deserted by (or strayed away from) their frightened or terrified herds, and were (therefore) wandering or rambling about alone or in isolation (*i.e.*, all by themselves), which (roaring) was mixed up with (the noise produced by) the ceaseless or incessant (*i.e.*, constant) striking of their trunks (on the ground or against some other object), and resembled or imitated the thundering of the clouds,—by the piteous cry of (*i.e.*, raised by) the black deer or antelopes, whose limbs were being torn off or pulled up to pieces by the impetuous or furiously energetic hounds, and the pupils of whose (eyes) were agitated, restlessly terrified and tremulous, —by the shrieking cries or trumpetting yells,—that were continued or long drawn out on account of their sorrow or grief at the recent destruction of their lords or husbands (*i.e.*, male comrades),—of the she elephants whose (husbands namely, the) leaders of the herds were killed, who were (thus) separated (from their husbands or their herds), and who were followed by their young ones, who, having at intervals stopped short or paused, and heard the confused noise or buzzing din (of the crowd), had their leaf like ears raised or standing erect (to hear the same), and who were (aimlessly) running or wandering about hither and

thither;—by the woeful crying or screaming of the female rhinoceroses, that were delivered of only a few days before, that were searching for their young ones which were lost or strayed away (lit. 'fallen or dropped off' from the herd) on account of fright or terror, and that were very copiously (lit. 'with their throats or voice being given a full play or free scope,' i.e., plentifully) and extremely 'piteously crying out;—by the tumultuous chirping noise of (i.e., made by) the birds that (confusedly) flew up or hovered over the tops of trees, and moved about in great confusion or agitation;—by the sound or noise of the (trampling or treading with their) feet of the 'hunters, who ran in pursuit of the beasts, which (noise) produced or caused a shaking or quaking, as it were, of the earth, as (i.e., when) it was simultaneously struck with the fall or treading of their feet with great force;—by the great, or sharp twanging sound, which was sweet or agreeable like the cooing noise from the throat of the female ospreys chirping with intoxication; of the bows, the strings of which were drawn or pulled up to the end of the ears (i.e., at full stretch or to the highest pitch of their strength or reach), and which were discharging a flight or showering a volley of arrows;—by the clashing sound of the swords, the blades or sharp edges of which were made to resound or produce a whizzing sound as the wind struck or beat against them (lit. 'by the beating or striking against them of the wind'), and which fell upon the hard

humps or 'backs of the shoulders' of the (wild) buffaloes,—and lastly by the barking sound, which filled up or pervaded the internal regions (or interiors) of the forest, of the hounds which vehemently or forcibly gave out a growling yell. And soon after on that din or tumultuous noise of hunting having subsided or come to an end, and on the forest having become quiet or tranquil (lit 'attained to quietness, &c, on the forest having resumed its usual peacefulness), like the ocean, as it were, which resembled or imitated a group or mass of clouds that was quiet (&c, not thundering) on account of having (already) showered down all its waters, and which had its waters wholly subsided at the end or conclusion of the (great) churning, I, whose fear had abated, and who had a curiosity aroused in me, having only a little got or crawled out of the lap of my father, though keeping still within the hollow or cavity, having extended or stretched out my neck, with the pupils of my eyes (being still) restless on account of the great fear or terror, and having a desire to see as to what it was, aroused or excited in me on account of my infancy, cast my eyes or directed my attention in that very direction

२७—अभिमुखमापतच्च तस्मादनान्तरादर्जुनमुजदण्ड-
सहस्रविप्रकीर्णमिव नर्मदाप्रवाहमनिलवशाच्चलितमिव तमाल-

काननमेकीभूतमिव कालरात्रीणां यामसंघातमञ्जनशिलास्त-
म्भसंभारमिव क्षितिकम्पविघूर्णितमन्धकारपुञ्जमिव रविकिर-
णाकुलितमन्तकपरिवारमिव परिभ्रमन्तमवदारितरसातलो-
द्भूतमिव दानवलोकागमशुभकर्मसमूहमिवैकत्र समागतमशेषदण्ड-
कारण्यवासिमुनिजनशापसार्थमिव संचरन्तमनवरतशरनिकर-
वर्षिरामनिहतखरदूषणवलनिवहमिव तदपध्यानात्पिशाचता-
मुपगतं कलिकालबन्धुवर्गमिवैकत्र संगतमवगाहप्रस्थितमिव
वनमहिपयूथमचलशिखरस्थितकेसरिकराकृष्टिपतनविशीर्णमिव
कालमेघपटलमखिलरूपविनाशाय धूमकेतुजालमिव समुद्रग-
तमन्धकारितकाननमनेकसहस्रसंख्यमतिभयजनकमुत्पातवेता-
लव्रातमिव शवरसैन्यमद्राक्षम् ।

शवरसेनावर्णनम्—

२७—तस्मात्पूर्वोक्तात्—धनान्तरात्—काननमध्यात् । धन-
स्यान्तरन्तस्पात् । अभिमुखम्—सम्मुखम् । आपतत्—आग-
च्छत् । शवरसैन्यमद्राक्षमित्यग्निमेणान्वयः ॥ अर्जुनभुजदण्ड-
सहस्रविप्रकीर्णम्—कार्त्तवीर्य्यबाहुदण्डदशशतविक्रितम् । नर्मदा-
प्रवाहमिव रेवास्रोतः इव । अर्जुनस्यभुजदण्डैः सहस्रं
विप्रकीर्णस्तम् । पुरा कार्त्तवीर्य्यः सहस्रभुजैः नर्मदाप्रवाहं
विकीर्य्य जलक्रीडां कृतवानिति रामायण कथा ॥ अनिलचलि-
तम्—घायुन्मीलितम् । तमालकाननमिव—तापिच्छुषनमिव ।
निविडत्वम्—समानवर्णत्वं च दीर्घाकृतित्वंचेति तमालवनेसैन्ये
च समानमिति भावः । एकीभूतम्—एकत्रितम् । कालरात्रीणाम्—

संहारनिशानाम् । यामसंघातमिव—ग्रहरसमूहमिव । अञ्जन-
 शिलास्तम्भसम्भारमिव—कञ्जलमहापापाणमययूपसमूहमिव ।
 क्षितिकम्पविघूर्णितम्—भूमिकम्पनचलितम् । रविकिरणा-
 कुलितम्—सूर्यरश्मिविक्षोभितम् । अधकारपुञ्जमिव—ध्वान्त-
 प्रवाहमिव । परिभूमन्तम्—चलन्तम् । अन्तकपरिघारमिव—
 यमकुटुम्बमिव । अवधारितरसातलोद्भूतम्—विदीर्णभूतलो-
 त्थितम् । दानघलोकमिव—असुरजनतामिव । एकत्रसमागतम्—
 पुञ्जीभूतम् । अशुभकर्मसमूहमिव—दुरितपुञ्जमिव । संवरन्तम्
 भूमन्तम् । अशेष दण्डकारण्यवासिभुनिजनशापसार्थमिव—अशेष
 दण्डकाव्ययनधास्तव्यश्चपिलोकाक्रोशसमूहमिव—दण्डके अरण्ये
 यसन्ति तेषां भुनिजनानां, शापानां सार्थस्तम् । तदपध्यानात् राम-
 दुश्चिन्तनात् पिशाचताम्—गुह्य कृतम् उपगतम्—प्राप्तम् । अन-
 यरत शरनिकरवर्षिरामनिहतखरदूषणवलनिघहमिव—निरन्तर-
 याण पुञ्जपातिराघवत्यापादितखरदूषणराक्षससैन्यमिव । अनयरतं
 शरनिकरान् वर्षति तेन रामेण निहत खरदूषणयोर्बलन्तत् । संग-
 तम्—सम्मिलितम् । कलिकालव्यंघ्र्यर्गमिव—कलियुगसुहृत्स-
 मूहमिव । अयगाहप्रस्थितम्—स्नानचलितम् । अय + गाह् +
 घञ् अयगाहः । घनमहिषयुधम्—काननसैरिभपुञ्जम् । इय ।
 अन्तेशिखरस्थित केसरिकराकृष्टिपतनविशीर्णम्—पर्यतशृङ्गगत-
 सिंहहस्ताकर्पणमूशनविकीर्णम् । अचलस्य शिखरे स्थितस्य
 केसरिणः कराम्यामाकृष्टिः तथा पतनम् तेन विशीर्णस्तम् । काल-
 मेघपटलम्—रुष्णजलदनिचयम् इव । कालानां मेघानां पटल-
 स्तम् । अखिलरूपविनाशाय—सर्वमृगमृत्यवे । अखिलानां रूपाणां
 विनाशस्तस्यै । समुद्गतम्—उत्थितम् । धूमकेतुजालमिव—
 घट्टिसमूहमिव । धूमः केतुर्येषांतेषाम् जालं तत् । अधकारित
 काननम्—सञ्जातभूमसकलवनम् । अधकारित मशेष काननं
 येन तत् । अनेकसहस्रसंख्यम्—बहुदशशतसंख्याम् । अनेकानि

सहस्राणि संख्या यस्य तत् । अतिमयजनकम्—महाभीतिदम् ।
 उत्पातघेतालघातमिव—अमद्गलभूताधिष्ठितशवसमूहमिव ।
 उत्पाताय घेताला स्तेपां वातस्ताम् । शवरसैन्यम्—घनेवरवलम् ।
 अद्राक्षम्—दृष्टवान् ।

27. And, approaching or coming in haste (lit. 'coming flying' or 'flying', i.e., rushing in or on) towards us from the interior of that forest (or 'out of that wood') I saw a force or host (lit. 'an army') of the *shabaras* (a wild mountaineer tribe of people) or hunters, which was like the stream of the (river) Nerbudda, scattered about (i.e., divided or split up into various streamlets or in various directions), as it were, by the thousand staff-like arms (lit. 'arm-staves or staffs') of (Kārta-vīrya, or Sahashra—) Arjuna (who was endowed with a 'thousand arms' and was hence called *Sahashrārjuna*, and also patronymically as Kārta-vīrya, i.e., the 'son of Kṛta-vīrya'); which was like a forest of *Tamāla* trees (name of a tree with a very dark bark, but white blossoms,—'Xanthochymus Pictorius') set in motion by or agitated, as it were, under the influence of the wind; which was like a close combination or collection of the wandering stars or night-watches (A *Yāma* or *Prahara* is the period or watch of three hours, or eighth part of a day) of the nights of universal destruction or merely of dark nights, having become or been rolled into one (i.e., blended or contracted together into one), as it were;—like a group or assemblage of

pillars (made up) of the slabs of collyrium or antimony, as it were, having been rolled or whirled about by an earth quake,—like a collective mass or store of darkness, as it were, having been disturbed or agitated by the rays of the sun,—like the attendants of the God of death, as it were, roaming or wandering about,—like the whole race or community of the demons or giants, as it were, having emerged or risen up from the lower region or world after having burst through the same (lit the 'region that was split or rent up, or made to burst'),—like an accumulation or aggregation (ऽ *ε*, a heap or collection) of evil or inauspicious (or sinful) deeds, as it were, having come or met (ऽ *ε*, assembled) together,—like a moving company or collective body (lit 'caravan') of curses in motion, as it were, of the whole body of ascetics residing in the *Dandaka* forest,—like a collective body or multitude of the hosts or forces of (the demons) *Khara* and *Dushana* as it were, having been killed by Rama, who showered incessantly a volley or flight of arrows and reduced to the state of fiends or malevolent beings or spirits (something between an infernal imp and a ghost, always described as fierce and malignant)—Monier Williams) on account of their having entertained evil thoughts about Him (ऽ *ε*, Rama) —like the whole body of relations or the entire circle of kinsmen or kindred of the *Kali* or Iron Age, as it were, having collected or gathered together in one place,—like a herd of wild buffaloes,

as it were, set out for a plunge or dive (into some river or pool of water),—like a mass of 'dark clouds (or clouds appearing at the time of universal destruction), as it were, lying shattered or broken to pieces by or on account of a fall due to their having been hurriedly seized or snatched at (lit 'by a drawing') with their paws by lions happening to be (lit 'remaining or standing') on the tops of mountains,—like a network or host (i.e., collection, multitude or assemblage) of comets (or 'a mass or heap of fire', lit that 'whose sign or mark, i.e., ensign is smoke'), as it were, having risen or sprung up together (or 'broken out' in the case of fire) for the destruction of all the animals or beasts (or in the case of fire 'of all the external forms or loveliness,'—of the forest),—which (force of *Shabarās*) rendered the forest dark (by its presence upon it), which numbered or the number of which was several thousands, and which, like a host or multitude of ghosts or goblins foreboding or portending evil, as it were, was productive of a very great fear or terror

२८—मध्ये च तस्यातिमहतः शरसैन्यस्य प्रथमे
 वयसि वर्तमानमतिकर्षशत्वादायसमिव निर्मितमेकलज्यमिव
 जन्मान्तरागतमुद्भिद्यमानश्मश्रुराजितया प्रथममदलेखामण्ड्य-
 मानगण्डभित्तिमिव गजयूथपतिकुमारकमसितकुचव्यश्यामेन

देहमभामवाहेण कालिन्दीजलेनेव पूरितारण्यमाकुटिलाग्रेण
 रुक्मिण्यलम्बिना कुन्तलभारेण केसरिणमिव गजमदमलिनी-
 कृतेन केसरकलापेनोपेतमायतललाटमतिदुर्घोरघोणमेरुकर्णा-
 भरणातामुपनीतस्य भुजंगफणमणोरापाटलैरंशुभिरालोहिती-
 कृतेन पर्णशयनाभ्यासाल्लग्नपल्लवरागेणेव वामपार्श्वेन विराज-
 मानमचिरमहतगजरूपोलगृहीतेन सप्तच्छदपरिमलवाहिना
 कृष्णागुरुपङ्केणेव सुरभिणा मदेन कृताङ्गरागमुपरि तत्परि-
 मलान्येन भ्रमता मायूरातपत्रानुकारिणा मधुररकुलेन तमा-
 लपल्लवेनेव निवारितातपमालोलकर्णपल्लवव्याजेन भुजयलनि-
 र्जितया भयमयुक्तसेवया विन्ध्याटव्येव करतलेनापमृज्यमान-
 गण्डस्थलस्वेदलेखमापाटलया हरिणकुलक्षयरान्निसंव्यायमा-
 नया शोणिताद्रयेव दृष्ट्या रञ्जयन्तमाशाविभागानाजानुल-
 म्येन कुञ्जरकरप्रमाणमिव गृहीत्वा निर्मितेन चण्डिकाधिर-
 वलिप्रदानार्थमसकृन्निश्चितशस्त्रोल्लेखविपमितशिखरेण भुजयुग-
 लेनोपशोभितमन्तरान्तरालप्रश्यानहरिणरुधिरविन्दुना स्पेद-
 जलकणिकाचितेन गुञ्जाफलविमिश्रः करिकुम्भमुक्ताफलैरिव
 रचिताभरणेन विन्ध्यशिलातलविशालेन वक्षःस्थलेनोद्भास-
 मानमविरतश्रमाभ्यासादुल्लिखितोदरमिभमदमलिनमालानस्त-
 म्भयुगलमुपहसन्तमिवोरुदण्डद्वयेन लासालोहितकौशेयपरि-
 धानमकारणेपि क्रूरतया वद्धत्रिपताकोशभ्रुकुटिकराले ललाट-
 फल्के प्रबलभवत्याराधितया मत्परिग्रहोयमिति कात्यायन्या

त्रिशूलेनेवाङ्कितमुपजातपरिचयैरनुगच्छद्भिः श्रमवशाद्दूरवि-
 निर्गताभिः स्वभावपाटलतया शुष्काभिरपि हरिणशोणितमिव
 क्षरन्तीभिर्जिह्वाभिरावेद्यमानखेदैर्विवृतमुखतया स्पष्टदृष्टदन्तां-
 शूदंष्ट्रान्तराललग्नकेसरिसदानिव सूक्ष्मभागानुद्गद्भिः स्थूल-
 चराटकमालिकापरिगतकण्ठैर्महावराहदंष्ट्राग्रहारजर्जरैरल्पका-
 यैरपि महाशक्तित्वादनुपजातकेसरैरिव केसरिकिशोरकैर्मृग-
 चधूवैधव्यदीक्षादानदक्षैरनेकवर्णैः श्वभिरतिप्रमाणाभिश्च केस-
 रिणामभयप्रदानयाचनार्थयागताभिः, सिंहीभिरिव कौले-
 यककुटुम्बिनीभिरनुगम्यमानं कैश्चिद्गृहीतचमरचालगजदन्त-
 भारैः कैश्चिदच्छिद्रपर्णवद्धमधुपुटैः कैश्चिन्मृगपतिभिरिव गज-
 कुम्भमुक्ताफलनिकरसनाथपाणिभिः कैश्चिदातुधानैरिव गृहीत-
 पिशितभारैः कैश्चित्प्रमथैरिव केसरिकृत्तिधारिभिः कैश्चित्क्षप-
 णकैरिव मयूरपिच्छवाहिभिः कैश्चिच्छिशुभिरिव कारुण्यभारैः
 कैश्चित्कृष्णचरितमिव दर्शयद्भिः समुत्त्वातविधृतगजदन्तैः
 कैश्चिज्जलदागमदिवसैरिव जलधरच्छायामलिनाम्बरैरनेकवृ-
 त्तान्तैः शयरवृन्दैः परिवृतमरण्यमिव सखद्गधेनुरुमभिनवजल-
 धरमिव मयूरपिच्छचित्रचापधारिणं वकराक्षसमिव गृहीतैरु-
 चक्रमरुणानुजमिवोद्भृतानेकमहानागदशनं भीष्ममिव शिख-
 ण्डिशत्रुं निद्राघदिवसमिव सतताविर्भूतमृगतृष्णं विद्याधरमिव
 मानसवेगं पराशरमिव योजनगन्धानुसारिणं घटोत्कचमिव
 भीमरूपधारिणमचलराजकन्यकाकेशपाशमिव नीलकण्ठचन्द्र-

काभरणं हिरण्याक्षदानमिव महावराहदंष्ट्राविभिन्नवक्षःस्थ-
 लमतिरागिणमिव कृतबहुवन्दीपरिग्रहं पिशिताशनमिव
 रक्तलुब्धकं गीतकलाविन्यासमिव निपादानुगतमम्बिकात्रिशू-
 लमिव महिपरुधिरार्द्रकायमभिनवयौवनमपि क्षपितबहुवयसं
 कृतसारमेयसंग्रहमपि फलमूलाशनं कृष्णमप्यसुदर्शनं स्वच्छ-
 न्दमचारमपि दुर्गकशरणं क्षितिभृत्पादानुवर्तिनमपि राजसेवा-
 नभिज्ञमपत्यमिव विन्ध्यस्यांशावतारमिव कृतान्तस्य सहोदर-
 मिव पापस्य सारमिव कलिकालस्य भीषणमपि महासत्त्वतया
 गम्भीरमिवोपलक्ष्यमाणमनभिभवनीयाकृतिं मातङ्गकनामानं
 शवरसेनापतिमपश्यम् । अभिधानं तु पश्चात्तस्याहमश्रौषम् ।

शवरसेनापति वर्णनम्—

२८—अतिमहत्तः—अतिशयविस्तृतस्त । तस्य पूर्वोक्तस्य ।
 शयःसैन्यस्य—किरात वलस्य । मध्ये—अन्तः । मातङ्गकनामानम्
 शवर सेनापतिमपश्यमितिदूरेणान्वयः । प्रथमे—पूर्वे । ययसि—
 आयुषि । वर्त्तमानम्—विद्यमानम् । तदणमित्यर्थः । उपचया-
 पचयमेदेन द्विविधामवस्थां स्योपुर्वताम् मतेनेदम् ॥ द्वितीया-
 न्तानि सेनापतिविशेषणानि । अनिर्बन्धतयात्—नितान्तकटिन-
 तथात् ॥ आयसमिध—लोहनिर्मितमिध । जन्मान्तरागतम्
 द्वितीयजनने समुपस्थितम् ॥ अन्यज्जन्म जन्मान्तरम् तत्रागत-
 स्तम् । पक्वज्यमिध—पक्वज्यायवकिरातमिध । धनुर्वेदनिपु-
 णम् इत्यर्थः ॥ पुराणवलप्याख्यो नाम शवरः द्रोणाचार्य-
 प्रतिवृत्तिं विधाय धनुर्वेदं प्राप्नोषन्निति महाभारत कथा ॥

उद्भिद्यमानश्मश्रुराजितया प्रथममदलेखामण्डवमान गण्डमि-
 त्तिम्—आविर्भूयमानमुखलोमपंकितयानूतनश्याम दानवारिरेखा
 लंक्रियमाणकपोलदेशम् । उद्भिद्यमानाश्मश्रुराजिर्यस्य तस्य
 भावस्नत्ता तथा । प्रथमया मदलेखया मण्डवमानेगण्डमिच्छी
 यस्यतम् । गजयूथपतिकुमारमिव—करीन्द्रशिशुमिव । असित-
 कुचलय श्यामलेन—नीलाम्बुज नीलेन । असितं यत्कुचलयं तद्-
 वत् श्यामलस्तेन । देहप्रभा प्रवाहेण—शरीरकान्तिस्रोतसा ।
 देहस्य प्रभायाः प्रवाहस्तेन । कालिन्दीजलेनेव । कलिन्दगिरि-
 न्दिनीवारिणेव । कलिन्दस्य पर्यंतविशेषस्यापत्यं कालिन्दी ।
 कलिन्द+इञ् कालिन्द+ङोप् कालिन्दी । अरण्यम्—विपि-
 नम् । पूरयन्तम्—आव्यापयमानम् । मदजलमलिनीकृतेन—
 हस्तिदानवारिमलीमलीकृतेन । केसरकलापेन—जटापुञ्जेन ।
 उपेतम् । सहितम् । केसरिणमिव—सिंहमिव । आकुटिलाग्रेण—
 ईषद्वक्त्राप्रभागेन । आ-ईषत् कुटिलोऽग्रेयस्य तेन । अग्रेषदर्थे
 आङ् । स्कंधावलंबिना—अससमाश्रितेन । स्कंधौ अयलम्बते
 तेन । गजमदमलिनीकृतेन ॥ करिदानमलीमसेन । कुन्तलमा-
 रेण—केशपुञ्जेन । उपेतम्—युक्तम् । आयतललाटम्—दीर्घभा-
 लदेशम् । अतितुङ्गघोरघोणम्—अत्युन्नतभीमनासिकम् । अति-
 तुङ्गघोरा घोणा यस्य तम् । घोणा नासा च नासिकेत्यमरः ।
 एककर्णाभरणताम्—केवलधौत्रभूषणताम् । उपनीतस्य—प्रापित-
 स्य । भुजगफणमणयः—सर्पमस्तकस्थितरत्नस्य । रत्नः थेष्ठे
 मणायपि इत्यमरः । भुजगस्यफणायाम् मणि स्तस्य । आपा-
 टले—ईषत्श्वेतरक्तैः । अंशुभिः—रश्मिभिः । आलोहितीकृतेन—
 ईषट्कृतेन । पर्णशयनाभ्यासात्—पत्रशयन पौनःपुन्यात् । लग्न-
 पल्लयरागेणैव—संसक्तपत्ररक्तिभेदे । लग्नः पल्लयानां रागो
 यस्मिन् तेन । धामपाश्वरेण—सव्यकुक्षिभागेन—विराजमानम्—
 शोभमानम् । अचिरद्वतगजकपोलगृहीतेन—सद्योमारितकरिकर-

नोतेन—अचिरं हतोयोगजस्तस्य कपोलाम्यामागृहीतस्तेन । सप्त-
 च्छदपरिमलयाहिना सप्तपर्णं तदसौरभधारिणा । सप्तच्छदस्य-
 परिमलं यदति तेन । कृष्णागुरुपर्वनेय—कृष्णासुगन्धिद्रव्यवर्द्धने-
 नेय । सुरभिणा गन्धयता । मदेन दानधारिणा । कृताङ्गरागम्—
 पिहितदेहविलेपनम् । कृतोऽङ्गरागो येन तम् । तत्परिमलांघेन—
 गजमद सौरभविह्वलेन । तस्य परिमलेनांघः तेन । उपरिपिञ्जम-
 ता—ऊर्ध्वभागे संचरता । मायूरपिच्छातपत्रानुधारिणा—वर्द्धि-
 यदच्छद सद्गुणेन । तमालपत्रवेनेय—ताविच्छतच्छदलेनेय । मधु-
 करकुलेन—भ्रमरनिचयेन । निषागितानयम्—दृतीयतधूपम् ।
 आलोलपत्राय ध्याजेन—चलन्पत्रमिवेण । आलोलानां पल्लवानां-
 ध्याजस्तेन । भुजपलनिर्जितया—प्रादुशतिरवापत्तीकृतया । मप-
 प्रयुक्तमेवयेय—भीतिवृत्तपरिचर्ययेय । मयेन प्रयुक्ता सेवा यया
 तथा । विंध्याटप्या । वरतलेन—दस्तेन । अपप्रज्यमानगण्डस्थ-
 सभ्येद् लेपम्—निषाव्यमानकपोलघर्मविन्दुधेणिकम् । अपप्र-
 ज्यमाना गण्डस्थलयाः स्यन्दलेया यस्यतम् । आपाटलया—ईर-
 लोहितया । हरिणकुलकालरात्रिसंध्यायमानया—शृगसमूहसं-
 हारनिगा सायंकालपदाचरमया । हरिणानां कुलस्य या काल-
 रात्रिः तस्याः संध्या इषान्तरमया । समू + ध्यै + अट् । शोणित-
 र्द्रया इय—रक्तविलम्बयेय । शोणितेनाद्रां रया । दृष्ट्या—दृष्टा ।
 आशापिमागान्—दिग्पिमागान् । रज्यस्तमिव—रत्नीकुर्यस्त-
 मिव । आजानुलम्बिता—जानुपर्य्यम्बिता । दिक्कुञ्जरवर-
 प्रमाणम्—गजगुणद्वयद्वयद्वयद्वयप्रमाणम् । गृहाभ्या इय—आदाय
 इय । दिशः कुञ्जरस्य वरस्य प्रमाणम् नन् । कुञ्जो हस्तिद्वन्द्व-
 वत्पश्य सः कुञ्जरः । रज्यवरणे न कुञ्जकुञ्जस्य उपर्य्यम्बितम्
 इति चार्णिकेन रज्यवत्पः । निमित्तेन—कृतेन । वणिट्कारधिर-
 वत्तिप्रदानार्थम्—वाक्यायनोक्तोपहारमुपपन्नम् । वणिट्कारधे-
 रधिरस्य वलि तस्य प्रदानपदम् नन् । कसद्विनिमित्तकम्-

ल्लेखविषमिति शिखरेण—अनेधातीचणखण्डघर्पणनिम्नाश्रताग्रभा-
 गेन । असकृनिशिनस्यशस्त्रस्य उल्लेखेन विषमितं शिखरं
 यस्य तेन ॥ भुजयुगलेन—बाहुद्वयेन । उपशोभितम्—धिराजि-
 तम् । अन्तरान्तरा लग्नश्यानहरिणरुधिर विन्दुना—मध्यमध्य
 संसक्तघनमृगशोणितपृपता । अन्तराऽन्तरा लग्नाः श्यानाः
 हरिणरुधिरस्य विन्दवो यस्य तेन । स्वेदजलकणिकावितेन—
 घर्मजलपृषद्व्याप्तेन । स्वेदजलस्यकणिकाभिरावितं तेन ।
 गुंजाफलमिधैरिष—गुंजिकाप्रसवमिलितैरिष । करिकुम्भमुक्ता-
 फलैः—गजकपोलमौक्तिकैः । करिणां कुम्भेषु मुक्ताफलानि
 तैः । विटचित्ताभरणेन—निर्मितालंकारेण । विंध्यशिलानल
 विशालेन—विंध्यद्रि महापापाणतल विस्तीर्णेन । वैः शाच्छ्रक-
 टचौ इति सूत्रेण विशब्दात् शालच् घत्ययः विशालः ॥ घट्टस्य-
 लेन—उरस्यलेन । उद्भासमानम्—दीप्यमानम् । अधिरतभ्रमा-
 भ्यासात् निरन्तरपरिभ्रमपीनः पुन्यात् । अधिरतं भ्रमस्याभ्या-
 सस्तस्मात् । उल्लिखितोदरम् कृशजठरम् । उरुदण्डद्वयेन—
 जंघायुग्मेन । इममदमलिनम्—गजदानमलीमसम् । इममदेन-
 मलिनस्तम् । आलानस्तम्भयुगलम्—हस्तिबंधनस्थूणद्वयम् ।
 उपहसन्तमिध—निराकुयन्तमिध । लाक्षालोहितकौशयपरिधा-
 नम्—अतुरक्तकुमिकोशोत्थाच्छादनम् । लाक्षया लोहितं कौशेयं-
 परिधानं यस्य तम् । अकारण्येऽपि—कोपहृत्त्वभावेऽपि कूर-
 तया—कठिनस्वभागतया । घट्टात्रिपताकोरप्रभुकुटिकराले—
 कृतपताकाकारत्रिलेखोन्नतप्रमीलामयानके । घट्टात्रिपताका
 यया साक्षासी उद्ग्राम्भकुटिः तया करालेन्तस्मिन् । ललाट-
 पट्टे—विस्तीर्णमालदेशे । प्रघलमक्ष्याराधितया—म्रीदधद्धामंवि-
 तया । कात्यायन्या—दुर्गाया । कतस्यगोत्रापत्यं स्त्री कात्यायनी ।
 कत+यञ् कात्य+ङ्कः कात्यायन+ङोप कात्यायनी । मत्परि-
 ग्रहोऽयमिति—मदीय परिचारोऽसौ अतः । त्रिशूलेन—त्रयः

शृङ्गा यस्मिन् तेन । स्वकीयशस्त्राग्रभागेण । अङ्घ्रिमिध—चिह्न-
 तमिव । उपजातपरिचयैः—जातसौहादैः । अनुगच्छद्भिः—
 पश्चाद्व्यजद्भिः । श्रमयशात्—मार्गगमनपेदात् । दूरधिनिर्ग-
 ताभिः—धिप्रकृष्टनिर्याताभिः । स्थभाघपाटलतया—प्रकृति-
 श्रेतरक्ततया । शुष्कामिरपि—नीरसामिरपि । हरिणशोणितम्—
 मृगधिरम् । क्षरन्तीभिः इव—स्त्राययन्तीभिः इव । जिह्वाभिः—
 रसनाभिः । आवेद्यमानपेदैः—याध्यमानध्रमैः । विधृतमुखतया-
 स्पष्टदृष्टदन्तांशु—व्यक्तायल्लोकितदशनरश्मीन् । स्पष्टं दूपाः
 दन्तांशयायेषु तान् । दंष्ट्रान्तराललग्नकेसरिसटानिध—दन्तमध्य-
 संसक्तसिंहजटान् इव । सुकभागान्—श्रोष्ठप्रान्तान्—उद्व्यहद्-
 भिः । धारयद्भिः । स्थूलवराटकमालिकापरिगतकण्ठैः—पीनक-
 पर्व्वकमाल्यन्यासप्रोद्यैः । स्थूलानां वराटकानां मालाभिः परिगताः
 कण्ठायेवान्नैः । महावराह दंष्ट्रा महाजर्जरैः—मौढसूकराघातक्ष-
 ताङ्गैः । महावराहाणां दंष्ट्राणां प्रहारेण जर्जरास्तैः । अल्पकायै-
 रपि—लोकदेहीरपि । महाशक्तित्यात्—बृहत्शक्तिशालित्यात् ।
 अनुपजातकेसरैः—नोत्पन्नजटैः । केसरि किशारकैरिव—सिंह
 शायकैरिव । मृगधधूयेधन्यदीक्षादानद्वयोः—हरिणीविधयात्य-
 यतपाठननिपुणैः । मृगधधूनांविधयस्य दीक्षायादान दक्षास्तैः ।
 अनैक्ययैः—विधिविरूपैः । श्वभिः—सारमेयैः । अतिप्रमाणभिः—
 विस्तृतदेहाभिः । केसरिणाम्—सिंहानाम् । अमयप्रदानयाचना-
 थम्—अमीतिसमपणप्राधनाथे । अमयस्य प्रदानं तस्य याचनायै
 इदन्तत् । आगताभिः—उपस्थिताभिः । सिंहीमिरिव—केसरिमा-
 य्यामिरिव । पीलेपककुटुम्बिनोभिः—सारमेययनिनाभिः । कुलेमयः
 पीलेपकः । कुलशब्दात् टकम् भवार्थे । शुनि अर्थेपाच्ये सति ।
 कुलकुलिसिप्रीयाम्य श्यास्यलंकारेषु इतिसूत्रेण । अनुगम्यमानम्—
 अनुगम्यमानम् । इतः परंतुतीयान्तानि परिधृतमितिप्रियायाः
 वस्तु पदस्य शयरगुन्दैरित्यस्य विशेषणानि ॥ वैदिध्यत्—कर्मः ।

गृहीतचामरवालगजदन्तभारैः । धृतचमरमृगपुच्छलोमकरि-
 दशनसमूहैः । गृहीताःचमरवालानां गजदन्तानां भाराःयैस्तैः ।
 कैश्चित् । अञ्छिद्रपर्णचन्द्रमधुपुटैः—नोरंध्रपत्रनिर्मितधृतमा-
 क्षिकनिलयैः अञ्छिदैः पर्णैः वद्धानिपर्णपुटानि यैस्तैः । कैश्चित् ।
 मृगपतिभिरिव—लिहैरिव । गजकुम्भमुक्ताफलनिरसनाथपा-
 णिभिः । करिमस्तकमौक्तिकराशिसहितहस्तैः । गजानां कुम्भेषु
 मुक्ताफलानि तेषां निकरास्तैः सनाथाः पाणयो येषां तैः ।
 कैश्चित्—यातुधानैरिव—पुरयजनैरिव । यातुधानः पुरयजना
 इत्यमरः । गृहीतपिशितभारैः—धारितमांसराशिभिः । कैश्चित् ।
 प्रमथैरिव—शिषपारिषदैरिव प्रमथाः स्युः पारिषदाः इत्यमरः ।
 केसरिकृत्तिधारिभिः । सिंहचर्मग्राहिभिः । केसरिणां कृत्तीः धार-
 यन्ति तैः । कैश्चित् क्षपणकैरिव—नग्नैः बौद्धसन्घासिभिरिव ।
 मयूरपिच्छुवाहिभिः—नीलकण्ठवर्हधारिभिः—मयूराणां पिच्छं
 वहन्ति तैः । कैश्चित् । शिशुभिरिव—बालकैरिव । काकपक्ष-
 धरैः—घायसपतत्रधारिभिः । पक्षे शिखण्डकधारिभिः । काक-
 पक्षः शिखण्डक इत्यमरः । बालकैः शिशुस्ये शिखण्डधारणादि-
 तिभाष्यः । कैश्चित् । कृष्णवर्तितम् दर्शयद्भिरिव—हरिसमा-
 चारप्रकटयद्भिरिव । समुत्खातविधृतगजदन्तैः—उत्पा-
 दितगृहीतकरिदशनैः । कृष्णपक्षे उत्पादितगृहीतकुचलयापीड
 हस्तिदशनैः । समुत्पाताः विधृताः गजदन्ताः यैस्तैः ।
 कृष्णेन कुचलयापीडगजस्यदन्तमुत्पाद्य गृहीत्या तेनैव
 दन्तेन तंहस्तिनम् तस्य हस्तिपक्षं च व्यापादितमिति भाग-
 यतवृत्तम् । कैश्चित् जलदागमदिवसैरिव—घर्षाकालदिनैरिव ।
 जलदानामागमस्यदिवसास्तैः । जलधरच्छायाभिलिनाम्भरैः—
 मेघकान्तिनीलयसनैः । जलधराणां छायायत् मलिनानि अम्ब-
 राणि येषां तैः । पक्षे जलधराणां छायाभिः मलिनमम्बरं येषु
 तैः । अनेकवृत्तान्तैः—विविधव्यापारैः । अनेके वृत्तान्ता येषां

तेः । शयरवृन्दैः—किरातसंघैः । परिवृतम्—परिवेष्टितम् । अर-
ण्यमिव । सप्तद्वधेनुकम्—क्षुरिकासहितम् । पक्षे गएडक
गोसहितम् । विद्यमानाः अन्नाधेनवो वा धेनुकाः यस्मिन् तत् ।
अथवा धनपदो द्रोपिरेणुसहितम् । क्षुरिकाचासिधेनुका । धेनुका
तुरेयां चेत्युभयत्रामरः । अमिनघजलधरमिव—नयोनमेयमिव ।
मयूरपिच्छ चित्रचापधारिणम् । यर्हिर्धर्नाना वर्णधनुर्ग्राहि-
णम् । गृहीनैकचक्रम्—आयसोद्धतेकचक्रनामकनगरीकम् पक्षे—
धृतकैवल्यचक्राख्याम् । गृहीता एकचक्रा येन तम् । पक्षे गृही-
तमेकचक्रः येन तम् । यकराक्षसमिव—यकनामकद्वैत्यमिव । पूर्वं
यकनामा राक्षसः एकचक्रायां पुरिजनसंहारेणाधिकमुपद्रव्यं-
कृतवान् तदातत्रत्यो नृपः मया एको जनस्तुभ्य प्रत्यर्हं दातव्यः
इतिनियमकृत्वा तत्रत्यजनतां ररक्ष । कदाचित् अग्निदग्धजतुगृहात्
पलायितानां पाण्डवानां मध्ये भीमं कस्यचित् ब्राह्मणस्य घाटे
कुन्ती ग्राहिणोत् । भीमस्तुतं राक्षसं निजघान इतिमहाभारत-
कथा ॥ अरुणानुजमिव—गरुडमिव । अरुणस्य सूर्यसारथेः
अनुजः तम् इय । सूर्यसूतोऽरुणोऽनुजः इत्यमरः । उद्भूतानेक-
महानागदशनम्—उत्पादितबहुविशालगजदन्तम् । पक्षे उत्पात
विधिधृदत्सर्वदंष्ट्रम् । उद्भूता अनेके महानागानां दशना येन
तम् । दश्यतेऽनेन तदशनम् दंश्+करणेत्युट् । भीष्ममिव—
गांनेयमिव । शिखरिण्डशत्रुम्—मयूरचरिणम्—पक्षे शिखरिण्ड-
नामकद्रुपदराजसुतगिणम् । शिखरिण्डनां शत्रुस्तम् । पक्षे शिख-
रिण्डनः शत्रुस्तम् ।

पुरा अभ्यालिकानाम्नी काशीराजसुता भीष्मेण सह स्वधि-
याहार्थप्रतिश्रावती भीष्मेण च नाङ्गीकृता सा अतः अभ्यालिका
भीष्मं द्वितीय जन्मनिहन्तुं प्रतिज्ञाय मृता अतोऽन्यजन्मनि द्रुपद-
राजस्यशिखरिण्डनीनामिकाकन्या भूत्वा कस्याचिन्नस्य पुस्त्य
ग्रहणात् शिखरिण्डनीनाम्ना प्रसिद्धाऽऽसीदितिमहाभारत कथा ॥

निशद्यदिवसमिव—ग्रीष्मकालदिनमिव । सतताविर्भूतमृगतृ-
ष्णम् निरन्तरोत्पन्नहरिणधधेच्छुम् । पक्षे संततजातमरीचिकम् ।
सततमाविर्भूता मृगेषु तृष्णा पक्षे मृगतृष्णा यस्य तम् । विद्या-
धरमिव—यक्षमिव । मानसवेगम्—शक्तिदर्पशोघगामिनम् ।
मानसाख्यसरोवरगमनम् । वेगेनसहितः सवेगः मानेन सवे-
गस्तम् । पक्षे मानसेवेगो यस्य तम् । पराशरमिव—व्यासमुनिपितर-
मिव । योजनगंधानुसारिणम्—कस्तूरीमृगपश्चाद्भाविनम् । पक्षे
योजनगंधाख्यव्यासमात्रनुयायिनम् । योजनव्यापीगंधो यस्य सः
कस्तूरीमृगः तमनुसर्तुं शीलमस्य तम् । पक्षे पराशरमसादात्
व्यासमाता सत्ययती अपि योजनगंधा तामनुसर्तुं शीलमस्य
तम् । घटोत्कचमिव—हिडम्बोत्पन्नभीमसुतमिव—भीमरूप-
धारिणम्—भयानकाकारधन्तम्—पक्षे वृकोदरसदृशम् । भीम
रूपं धर्तुं शीलमस्य वा भीमस्वरूपं धर्तुं शीलमस्य तम् ।
आत्मा धै जायते पुत्रः इति स्मृतेः सुतस्यपितृकृपायासदृशत्वा-
दिति भावः । अचलराजकन्यकाकेशपाशमिव—गौरीकवरीभार-
मिव । न चलतीति अचलः । घल् + पचाद्यच् चलः ततो नञ्त्-
त्पुरुषः अचलः । अवलानां पर्यतानां राजा सः राजाहः सखि-
भ्यष्टजिति समासान्तः अच् । अवलराजस्य कन्यका तस्याः
केशपाशः तम् इव । नीलकण्ठचन्द्रकामरणम्—मयूरमेघकमूष-
णम्—पक्षे शिष्यरूपाकरालंकारम् । नीलकण्ठानां चन्द्रकाण्वा-
भरणं यस्य तम् पक्षे नीलकण्ठस्य शिष्यस्य चन्द्रपय चन्द्रकः
स्वार्थे कन् चन्द्रक आभरणं यस्य तम् शिष्यस्य धामार्धजानित्वेन
द्वयो रैकषट्मासनात् शिष्यशेखरसितस्यापि शशिने द्वयोर्मूषण-
त्वमुपपन्नम् । हिरण्यासदानयमिव—एतन्नामकहिरण्यकशि-
पुभ्रातृदैत्यमिव । दनोरपत्यं दानयः दनु + अपत्येर्धे अण् तस्या-
पत्यमिति । महाधराददंष्ट्राविमिश्रयक्षसलम्—वृहत्क्रोडदन्त-
कृतक्षतोरःस्थलम्—पक्षे - हरितृतीयावतारदशनपिदारितवक्ष-

सम् । महावराहैः पक्षे महावराहेण दंप्राभिः विभिन्नवक्षरय-
लम् यस्यतम् । पुरा भगवान् हरिः वराहरूपं धृत्या प्रलयकालिक
सागरनिमग्नं धरामण्डलं मुत्थाप्य पर्वतगुहायाम् तिष्ठन् आग्नेट-
कायगच्छता हिरण्याक्षेणावलोकितः गदयाताडितः ततः हरिः
वंप्रया हिरण्याक्षपत्नोषिदाय्यंतं निहतवान् इति हरिवंश
कथा । अतिरागिलमिव—अतिशयधिपप्याभिलाषिणम् धनिकम्
इव । कृतबहुवन्दिपरिग्रहम्—विहितानेकहठापहतपरयोपिदा-
यत्तीकारम् पक्षे संगृहीतविधिवस्तुतिपाठकगणम् । कृतः
यहूनाम् धन्वीनाम् परिग्रहोयेन तम् । विशिष्टाश्रममिव—मांस-
भोज्यमिव । रक्तलुब्धकम्—अनुरक्तव्याधम्, पक्षे रुधिरपानलो-
लुपम् । रक्तलुब्धकाः यस्मिन् तम् । पक्षे रक्ते लुब्धकस्तम् ।
गीतकलाविलासमिव—गानविद्याव्यापारमिव । निपादानुगतम्—
शायरानुवृत्तम् । पक्षे निपादाख्यस्वरविशेषानुकूलम् । निपदीः
पक्षे निपादेनानुगनस्तम् । अम्यिकाग्निशुलमिव दुर्गाग्निशुला-
ख्यशस्त्रमिव—महिषरुधिरार्द्रकायम् । सैरिमरक्तफिलत्रदेहम् ।
पक्षे महिषासुरशोणितस्थिग्रशरीरम् । महिषाणां पक्षे महि-
षासुरस्यरुधिरैर्णार्द्रः कायो यस्य तम् । अभिनव यौवनमपि—
नवीनतारुण्यमपि । क्षपितबहुवयसम्—गमिताधिकायुषमिति
विरोधः तद्वृत्ताया बहुकाला भावात् । परिहारपक्षे तु विना-
शितानेकविहगम् । अत्रविरोधाभासोऽलंकारः आभासत्वे विरो-
धस्य विरोधाभास उच्यते इति तल्लक्षणात् । उभयपक्षेऽपि क्ष-
पितानिघृहीतं कथांति येन तम् । कृतसारमेयसंग्रहमपि—संगृहीत
धनधान्यराशिमपि, कृतः साराणां मेयानां च संग्रहोयेन तम् ।
फलमूलाशनम् प्रसवकन्दमोजिनम् इतिविरोधः परिहारपक्षे
विहितकुपकुरसंग्रहम् इत्यर्थः । कृतः सारमेयाणां संग्रहोयेन
तम् । फलानिमूलानि चाशनातितम्—फलमूलाशनम् । कृष्ण-
मपि—असुदर्शनम्—नविष्णुमपि—सुदर्शनचक्ररहितम् इति

विरोधः परिहारपक्षेतु—कृष्णवर्णमपि—भयानकाकृतिम् इत्यर्थः ।
 सुदर्शनेन रहितस्तम् । तथा न सुष्ठु दर्शनं यस्य तम् ।
 स्वच्छन्दप्रचारमपि दुर्गैकशरणम्—यथेच्छविवरणशीलमपि
 दुर्गनगराश्रयम् इति विरोधः परिहारपक्षेतु—कात्यायनीरक्षि-
 कम् । शरणं गृहरक्षित्रोरित्यमरः । स्वच्छन्देन प्रचारो यस्यतम्,
 स्वच्छन्दप्रचारम् । यथेच्छसंचारिणम् । दुर्गनगरं पक्षे दुर्गायकं
 शरणं यस्य तम् । क्षितिभृत्पादानुवर्त्तिनमपिराजसेधानभि-
 ङ्गम्—राजवरणसेधिनमपि राजपरिचर्यापरिचितम् । इति
 विरोधः । परिहारेतु—प्रत्यन्तपर्वतस्यायिनमपि । क्षितिधिमर्त्ति
 तस्य पादौ वा पादान् अनुवर्त्तते तम् । राज्ञः सेवाया अनभिङ्ग-
 स्तम् । अपत्यमिध—सन्तानमिध । न पतन्तिपितरः नरकादौ
 अनेन तदपत्यम् । विध्यावलस्य । कृतान्तस्य—यमस्य । अंशा-
 घतारमिध गृहीताघयघसामर्ध्यमिध । कृतः प्राणिनामन्तोयेन
 तम् सकृतान्तः । अंशेनाघतारस्तम् । पापस्य दुरितस्य सहोदर-
 मिध—भ्रातरमिध । सह समान उदरं यस्य तम् सहोदरम् ।
 फलिकालस्य—फलियुगस्य । सारधिमिध—सूतमिध । सूतः
 क्षत्ता च सारधिरित्यमरः । भीषणमपि—भयानकदर्शनमपि ।
 महासत्यतया प्रौढफलशालितया । महत् सत्यं यस्य तस्य भाष-
 स्तत्ता तया । गम्भीरमिवोपलक्ष्यमाणम्—गम्भीराकारतया
 दृश्यमानम् । अनभिभवनीयाकृतिम् भयावहप्रमाशालिस्थस्यम्
 मातङ्गनामानम्—मातङ्गनामधेयम् । शबरसेनापतिम्—मातङ्ग-
 इतिनामयस्यतम् । किरातसैन्याध्यक्षम् । शबराणाम् सेनायाः
 पतिस्तम् । अपश्यम्—दृष्टवान् । तस्य—मातङ्गस्य । अभिधानं
 नाम तु पश्चान्-पुनः । अहम्—वैशम्पायनः । अर्धोपम्—
 धृतवान् ।

28. And in the midst or centre of that very large
 army or force of the *Shabaras* or hunters, I saw or

noticed their army chief or the leader of those *Shabara* forces, named *Matangala*, who was in the prime of his life or youth (lit 'in the first or early part of his age),—*who*, from or on account of the extreme harshness of his manners or roughness of his exteriors or external features seemed or appeared as though he were made of iron or steel as it were,—*who* was like *Utlavya* (the son of the king of the *Nishidas*, and a great archer) as it were having come (i.e., appeared or manifested himself) in another birth (i.e., being born once again) —*who* from the fact of his beard just beginning to grow or make its appearance (lit sprouting, germinating or breaking forth), was like the young leader (lit a child or boy of the leader) of a herd of elephants, as it were, having the broad sides (lit walls) of its temples being decorated or adorned with the first line (i.e., a line of the first exudation) of ichor (appearing on them for the first time),—*who* filled the (whole) forest with the radiation (lit 'the flow or stream') of the lustre of his body, that was dark like a blue lotus, as though with the (dark) waters of the *Jamunā*, as it were,—*who*, being possessed of a mass of hair, slightly curling at their tips or ends, and hanging or resting on his shoulders was like a lion, as it were, endowed with the cluster or tuft of his mane, that was stained or soiled with the ichor of elephants,—*who* had or was possessed of a broad forehead,—*who* had a very elevated and terrible or dreadful note,—*who* appeared conspicuous or to

advantage (lit. 'shining or appearing bright') on account of his left side having been rendered somewhat reddish, with the slightly rosy or pink-coloured rays of (light emanating from) the jewel (found in or extracted) from the hood of a snake, made into or worn as an ornament (lit. 'carried into the state of an ornament') on one (namely, the left) of his ears, and (which left side, as such) seemed as though (it had been so rendered reddish) with the pink colour or reddish hue of the fresh tender leaves, transferred or imparted (lit. 'sticking') to it on account of the usual practice of his sleeping (or from the fact of his being used or accustomed to sleep or lie) on a bed of leaves;—*who* had his body anointed or smeared with ichor (as though with the application of scented unguents or cosmetics), that was taken from the cheeks or temples of an elephant recently killed or killed not long ago, that bore the fragrance or sweet smell of the '*Sapta-chhada*' blossoms (the '*Sapta-chhada*' or '*Sapta-parna*', meaning literally, 'having seven leaves', is a kind of tree having fragrant blossoms), and that was fragrant or sweet-smelling like the paste (i.e., ointment or unguent) of the black aloe-wood, as it were;—*who* had the heat of the sun warded off (from his body,—i.e., who was screened or protected from the heat or rays of the sun) by means of a swarm of black bees, that was eagerly attracted (lit. blinded) by the fragrance or scent thereof (i.e., of that ichor), and was hovering over the same, and that resembled or seemed to

imitate an umbrella (lit. 'that which protects from the heat of the sun') made of the feathers of a peacock, as though with (or by means of) a *Tamala* leaf, as it were,—*who* had the line of sweat or perspiration on his cheeks or temples being wiped off or removed with the palm of its hand under the guise or pretext of the fresh or tender leaves, that were placed (as an ornament) on his ears, and were trembling or agitated slightly (i.e., waving lightly in the air), by the Vindhya forest, as it were, that was conquered by the force of his arms, and that offered its services or homage (to him) through fear or terror of him,—*who* was reddening or rendering the (various) divisions of the quarters red with his look or the sight of his eye, that was slightly red in colour, that looked like the evening or twilight preceding the night of destruction of the whole race of the deer, and that was wet or moist, as it were, with blood,—*who* was adorned or decorated (i.e., was possessed of or endowed) with a pair of arms, which hung down up to, or reached as far as, his knees, which were formed as though after having taken the measure of an elephant's trunk, and the top ends of which were rendered uneven on account of the cuts or scratches often caused by the sharp (lit, sharpened or whetted) weapons employed in making an offering or oblation of blood to the Goddess Chanika or Durga;—*who* was looking splendid or graceful (lit 'illuminated or lighted up', 'radiant', on account of his being endowed) with a chest (lit.

the place or region of his breast or chest, that had congealed or coagulated (*i. e.*, dried up) drops of blood of the deer, sticking or adhering to it here and there in places in the interior or middle of it, that was spread or covered over (lit inlaid or set in) with the small or minute particles of sweat or perspiration, that had an ornament, as it were, made or provided for it by the large pearls (extracted) from the temples of elephants, and mixed up (or interspersed) with the *Gunja* berries or fruits (*Gunja* is a red and black berry, often employed as the smallest measure of a jeweller's weights. It is red all round with a small dark spot on its top), and that was broad or spacious like the surface of a flat stone or rock of the *Vindhya*s,—*who* had his belly reduced or rendered thin (*i. e.*, he did not possess a bulging and unseemly belly), on account of the repetition or constant practice of physical exercise,—*who*, with his two (or the couple of his) rod like thighs, was deriding or laughing, as it were, at a pair of pillars or posts to which elephants are tied, and which were soiled or stained with the ichor thereof (*i. e.*, of the elephants),—*who* had his upper garment of silk dyed red with lac juice,—*who* had the broad surface of his forehead,—that had three raised (*banner like*) lines or wrinkles formed on it, on account of his (natural) cruelty even though there was no cause for it (*i. e.*, on account of his usual cruel nature, and without or in the absence of any justifiable reason for it) and (here) made it look terrible (as

though) with the dreadful or formidable contraction or knitting of his eye brows,—marked or stamped with her trident, as it were, by the Goddess Katyayini or Durga who was worshipped or propitiated (by him) with an ardent or a powerful devotion, and (who did so) thinking or with the idea that '*he was her servant*' (lit 'This or he is my servant or attendant,'—so thinking she marked him etc);—*who* was being followed by hounds *that* had become quite familiar with him (lit 'which had acquaintance or familiarity produced' with him), and were going behind him, *that* seemed to be indicating their fatigue by means of their tongues that lolled or stretched out far (from their mouths) on account of (excessive) exertion, and that (*i e* the tongues), though dry, seemed on account of their natural redness or red colour, to be pouring out or streaming forth (*i e* trickling or oozing out) the blood of the deer, as it were, *that* (*i e*, the hounds) had or possessed (lit 'carried or bore,—*i e*, were endowed with) the corners of their mouths or lips, which, on account of their mouths being wide open, clearly displayed or showed out the brightness or lustre (lit the points or rays) of their teeth, and which seemed as though the (hair from the) manes of lions were sticking (to them) in the interstices or intervening spaces of their teeth as it were, *that* had their necks encircled or surrounded on all sides (*i e*, adorned) with a string or collar (made) of large shells or cowries, *that* were very much wounded or hurt (lit shattered

or battered) with the strokes or thrusts of the tusks of big or large boars, *that*, though having or possessed of short or thin bodies (*i. e.*, though being small-bodied), were, on account of the great strength (that they possessed), like the cubs or young ones of lions, as it were, with their manes not (yet) grown, *that* were clever or skilful in the act of initiating the females (lit. the brides) of the deer into a vow of widowhood, and that were of many or various (*i. e.*, of a variety of) colours, and (who, *i. e.*, the Shabara chief or leader, was being followed) also by bitches or female hounds (lit. 'the wives of the dogs and mothers of a family or household of dogs') that were (unlike the hounds) very huge or bulky (lit. of large dimensions or of a very great magnitude), and were like the lionesses, ~~as~~ it were, (which had) come (as though) to beg or solicit the favour of an amnesty or assurance of safety or protection to the lions ;—*who* was surrounded on all sides by a large number or collective body of hunters or *Shabaras*, the accounts of whose doings (lit. the 'end or result of a course of action') were various or manifold (*i. e.*, who were multifariously engaged in a variety of activities as detailed below, namely), *some* of whom were holding (or carrying) a large quantity of hair of the *Chamara* deer and loads of the tusks of elephants (slain in hunting), *some* of whom had (*either* enclosed beehives in leaves without holes, *or*) made cups or concavities (*i. e.*, vessels) of leaves without holes (so that it might not trickle out of it) for holding honey—

in it,—some of whom, with their hands full of heaps of pearls taken from the temples of elephants, were like lions, as it were, (with pearls sticking or clinging to their paws or claws with which they tore asunder the temples of elephants),—some of whom, holding or carrying loads of flesh, were like the demons or *Rakshasas*, as it were,—some of whom, holding or carrying the skins of lions, were like the '*Pramathas*' (name of a class of fiends attending on Shiva) or attendants of Shiva, putting on garments made of the skins of lions, as it were,—some of whom, carrying bunches of peacocks' feathers, were like the *Kshapana-kas* (i. e., the Buddhist or Jain mendicants wearing no garments, who carry a sort of broomstick made of peacock's feathers for sweeping their paths), as it were,—some of whom, carrying or holding the wings of crows (in their hands), were like children or infants (having *sidelocks of hair on their temples*), as it were,—some of whom had uprooted or extracted, and were (then) holding or grasping (in their hands) the tusks of elephants, and (as such) appeared to be exhibiting or displaying the adventurous deed or exploit of Krishna (who too had torn out the tusk of the elephant *Kublaya Pida*, that had been set upon him by the order of Hansa, and then held it in his-hand and used the same as a weapon against him, i. e., Hansa), as it were,—and some of whom, putting on or having garments that were dark or dirty like the shade or colour of clouds, were like the days at the advent of

the clouds (ऽ *८*, of the rainy season), as it were, when the sky is dark with the dark shade or colour of the clouds,—*who* being (armed or provided) with a small sword or dagger, was like the forest, as it were, being endowed with or having female rhinoceroses in it,—*who* holding or carrying a bow that looked spotted or variegated on account of the feathers of peacocks (attached to it), was like a new or fresh cloud, as it were, having or bearing a rainbow that was variegated in colour like the feathers of a peacock—*who*, holding or carrying a single discus or sharp circular missile weapon (in his hand), was like the demon *Baka*, as it were, who had captured or taken possession of the city or town of '*Eka chakra* ,—*who*, having extracted (ऽ *८*, taken out or uprooted) the tusks of many a large or huge elephant was like the younger brother of Aruna (the charioteer of the Sun god,—ऽ *८*, like *Garuda*), as it were, who had taken out the fangs of many a huge serpent,—*who* was an enemy of the *peacocks*, and (as such) was like *Bhishma*, as it were, having *Shikhandi* as his enemy or adversary [The word '*Shikhandi*,' which means a *peacock*' in ordinary parlance, was the name of a person of doubtful sex or gender. While the *Mahābhārata* or the great war was proceeding he was set up against and placed in front of *Bhishma* who refraining from discharging his own arrows against such a person was successfully made the target of his arrows by the latter. The pun on this word is thus

easily laid bare or explained],—*who* had a thirst for (i.e., an eager desire to kill) deer always apparent or manifested in him, and (as such) was like a day in summer or the hot season as it were, when there is always or continuously visible or to be seen the (phenomenon of what is called) mirage,—*who*, being characterised by or endowed with haste or hurried activity on account of (a feeling or sentiment of) pride (in him),—[or 'with activity, like that of the mind or thought'], was like Vidyadbara (the name of a Yaksha or semi-divine being), as it were, hastening towards the *Mānasa* (lake),—*who* followed the musk (deer,—lit. 'whose scent or fragrance extends for a Yojana', 'diffusing perfume to the distance of a Yojana', i.e., musk), and (as such) was like Parashara, as it were, following or going after *Yojana gandha* or Satyavati (the mother of the sage Vyasa),—*who* had (lit. 'was putting on') a terrible or formidable form or appearance, and (as such) was like *Ghatotkacha*, as it were, wearing or putting on (i.e., who had or possessed) a formidable form or form like that of Bhīma (whose son he was)—*who*, having as his ornament, or being adorned or decorated with the feathers (lit. the eyes on the tails) of peacocks (lit. the 'blue-necked'), was like a cluster or tuft of hair on the head of the daughter of the king of mountains (i.e., of Gauri or Parvati, the daughter of the mountain Himalaya—king of mountains), as it were, being decked with the crescent of the moon (on the forehead) of the

god Shiva (in his 'अर्धनारी नर' or '*half male and half female*' form), —*who*, having had the region of his chest wounded or pierced (up in places) with the tusks of big boars, was like the demon Hiranyaksha, as it were, who had his chest broken or split asunder with his tusks by the Great Boar (Incarnation of Vishnu), —*who*, like 'a very lewd or licentious man,' as it were, had turned (*s e*, made or converted—lit 'accepted') many a captive woman into his wife [Or, it might mean *either*, 'who, like a man very ambitious or fond of fame or reputation, as it were, had many bards engaged or employed (lit: 'accepted') in his service', or, 'who, having turned..... wife, was like an ambitious man or a man fond of fame, as it were, having many bards ' etc], —*who*, having hunters who were passionately fond of or deeply attached to him, was like a demon or goblin (lit 'flesh eating', —'one having meat or flesh as his food', a cannibal, Rakshasa or Pishacha), as it were, that was greedy or eagerly fond of blood, —*who* was followed by the *Nishādas* or hunters [*Nishāda* is the 'name of a certain wild aboriginal tribe in India not belonging to the Aryan race and described as hunters, fishermen, robbers, etc—a name of the Bhillas—a wild mountaineer tribe—a man of a degraded tribe in general—an outcast', etc], and (as such) was like an [assemblage or orderly arrangement (of musical notes or sounds) in the art of singing or music, as it were, accompanied by or set up in accordance

with (i e, containing, at the end of that arrangement) *Nishada*, the last or the highest of the seven notes in the musical scale or gamut,—*who*, having had his body moistened or made wet with the blood of the buffaloes, was like the trident of the goddess Ambika or Durga, as it were, having its surface moistened with the blood of the demon named *Mahishasura* or '*Buffalo demon*',—*who*, though possessing the freshness of youth (lit '*fresh youth*'), had yet passed much (i e, a greater part) of his life (inasmuch as he had *killed or destroyed many a bird or birds*) [There is a contradiction in saying that he was possessed of the freshness of youth, when the statement is followed by the words to the effect that he had passed much or a greater part of his life. This विरोधाभास or apparent contradiction is, however, removed when we take the other sense or meaning of the phrase 'नरितपद्वयस,' which, as already indicated, is this '*who had killed or destroyed many a bird*'],—*who*, though he had collected up or provided himself with heaps of wealth and corn [सह=wealth, and मय=that which can be, or is capable of being, *measured*, i e, corn or grain], yet lived or subsisted on fruits and roots (alone, inasmuch as he had only collected together or made a collection of *hounds or dogs* about him),—*who*, though (like) Krishna, was yet without (his) *Sudarshana*, the discus of Vishnu (inasmuch as he was merely *dark-coloured*, and *not agreeable to look at*),—*who*, though

भ्रममवतीर्य तस्मात्करयुगलपरिक्षोभिताम्भसः सरसो वैदूर्य-
द्रवानुकारि प्रलयदिवसकरकिरणोपतापादम्बरैकदेशमिव
विलीनमिन्दुमण्डलादिव प्रस्यन्दितं द्रुतमिव मुक्ताफलनिकर-
मत्यच्छतया स्पर्शानुमेयं हिमजडमरविन्दकोशरजःकपायमम्भः
कमलिनीपत्रपुटेन प्रत्यग्रोद्धृताश्च धौतपङ्कनिर्मलमृणालिकाः
समुपाहरत् । आपीतसलिलश्च सेनापतिस्ता मृणालिकाः
शशिकला इव सैहिकेयः क्रमेणादशत् । अपगतश्रमश्चेत्थाय
परिपीताम्भसा सकलेन तेन शवरसैन्येनानुगम्यमानः शनैः-
शनैरभिमतं दिगन्तरमयासीत् ।

शवरचरितसमालोचना—

२६—मे-मम । मनसि । मानसे । आसीत् अभूत् । एवम्—
अहो—आश्चर्यम् । एषाम्—मातङ्गादीनाम् । जीवितम्—
जीवनम् । मोहप्रायम्—अज्ञानबहुलम् । मोहः प्रायो यस्यिन्
तत् । चरित्रम्—कर्म च । साधुजनविगर्हितम्—सभ्यलोकनि-
न्दितम् । साधुभिः जनैः विगर्हितं तम् । तथाहि—तथैव । दर्श-
यति । पुरुषपिशितोपहारे—नरमांसवलिदाने । पुरुषस्यपिशित-
मुपहारः तस्मिन् । धर्मयुद्धिः अयं धर्म इति विज्ञानम् । धर्मस्य
युद्धिः सा । वस्तुतस्तु भार्हिस्यात् सर्वाभूतानि इति श्रुतेः वलि-
दानं सर्वधानिपिद्धमेवातोऽधर्मः । साधुजनविगर्हितः—सुजन-
निन्दितः । मधुमांसादिः आहारः—सुरापिशितादिभोजनम् ।
मृगया श्रमः—आखेटकम् व्यायामः । शिवारुतम्—शृगालीरसि-
तम् । शास्त्रम्—शास्त्रपाठः । सदसताम्—योग्यायोग्यविषया-
णाम् । उपदेष्टारः—शिक्षकाः । कौशिकाः—उलूकाः वा घूकाः ।
महेन्द्रो गुग्गुलूकव्यालग्राहेषु कौशिकः इत्यमरः । प्रज्ञा—

बुद्धिः । शकुनिज्ञानम् पक्षिस्थितिबोधः । श्वानः—कुक्कुराः ।
 परिचिताः—सुहृदः । शून्याटवीपुराज्यम्—निर्जनवनेषु राज-
 त्वम् । आपानम्—मद्यपानगोष्ठी । उत्सवः—हर्षव्यापारः ।
 क्रूरकर्मसाधनानि हिंसादिकठिनक्रियाप्रयोजकानि । क्रूराणाम्
 कर्मणां साधनानितानि । धनूपि—कार्मुकाणि । मित्राणि—
 सखायः । विपदिग्धमुखाः—गरललिप्ताननाः भुजगाः इव—
 उरगा इव । सायकाः—शराः । सहायाः—सहायकाः । मुग्धमृगा-
 णाम्—मूढहरिणानाम् । उत्पादकारि—विनाशसाधकम् ।
 गीतम्—गानम् । चन्द्रिगृहीताः—चन्द्रिभावस्थायीकृताः । पर-
 योपितः—अन्यद्वाराः । कलत्राणि—माय्याः । क्रूरात्मभिः—
 निर्दयान्तःकरणीः । शार्दूलै—केसरिभिः । सह-सयासः—स्थितिः ।
 पशुरधिरेण—चतुष्पादकेन । देयतार्चनम्—देवपूजनम् । मांसेन
 पलेन । यत्तिकर्म—उपाहारकरणम् । स्त्रीव्येण—स्तेयेन । जीध-
 नम्—जीधितम् । भुर्जगमणयः—सर्पफणरत्नानि । भूषणानि—
 अलङ्काराः । घनगजमर्दः—अरण्यकरिदानधारिभिः । अग-
 रागः—दंष्ट्रविलेपनम् । वसिन्नेव कानने यथैव वने । नियसन्ति-
 तिष्ठन्ति । तदेव । अशेषतः—साकल्येन । अशेषेणेति अशेषतः
 तृतीयान्तात् सार्धविभक्तिकः तसिः आद्यादित्यात् ॥ आद्यादि-
 भ्यश्चेति घचनेन । उत्खातमूलम्—उत्पादिनाशयम् । उत्खातं
 मूलं यस्य तत् । कुर्वन्ति—विदधति । इति—इत्थम् । मयि—
 धिशम्पायने । चिन्तयत्येव—स्मरत्येवसति । सः मातङ्गनामा
 शबरसेनापतिः । अटवीप्रमणसमुद्भयम्—घनपर्व्यटनज्ञानम् ।
 अटव्यां परिभ्रमणात् समुद्भया यस्यतम् । रोदम्—ध्रमम् ।
 अपनिनीषुः । निवारयितुमिच्छुः । आगत्य—प्राप्य । तस्यैव—
 पूयांमिदितस्य । शास्त्रमूर्तीतरोः । अघः छायायाम्—अधोभागे
 अनातपे अयतारिणोदण्डः—स्वधादपसारितशार्मुकः ।
 त्वरिणपरिजनेनोपनीतपल्लयासने—ससंभ्रमपरिचारक्यगमप्रापित

free to wander about wherever he pleased (in accordance with his own sweet will,—*i. e.*, although his movements were absolutely unrestricted and depended entirely upon his own free will) had yet the fort (*i. e.*, a fortress or citadel—alone) as the place of his sole refuge [inasmuch as he had the goddess Durga (alone) as his sole protector or defender],—who, though he followed the feet of (*i. e.*, obeyed or rendered obeisance or service and homage to) a king was yet unacquainted or non conversant with the duties of attendance upon or service of a king [inasmuch as he had recourse merely to (lit. 'followed or went after',—*i. e.*, resided on) the foot, or a hill at the foot of a mountain,—*i. e.*, he merely lived on the slopes or the neighbouring hills of a mountain], who was (of such a huge and formidable build of body,—*i. e.* was so strongly and enormously built, that he seemed to be) like a child or descendant, as it were, of the Vindhya (mountain) —who was (so terrible in his features that he seemed to be) like a partial incarnation (as it were, of Yama, the god of death (lit. one 'causing an end'),—who was like the own or full brother (lit. 'one born of the same or a common womb'), as it were, of Sin (incarnate),—who was like the quintessence (*i. e.*, the substantial or essential part)—'the best or choicest part'), as it were, of the Dark or Iron Age —who though dreadful or terrible (in his outer aspects or natural features), yet appeared to be looking serene or grave (or, it might mean,

profound or sagacious) as it were on account of his great strength or prowess (or vigour or energy) and (lastly) whose form (was such that it) could not be treated with contempt or slighted; & it could not be lightly or easily insulted or humiliated in any way) His name, however, I learnt or came to know (lit heard) afterwards

२९-आसीच्च मे मनसि । अहो मोहमायमेतेषां जीवित
साधुजनविगर्हितं च चरितम् । तथा हि । पुरुषपिशितोपहारे
वर्मबुद्धिः । आहारः साधुजननिन्दितो मधुमांसादिः । श्रमो
मृगया । शास्त्र शिवास्तम् । समुपदेष्टारः सद्रसता कौशिकाः ।
महा शत्रुनिहानम् । परिचिताः श्वानः । राज्यं शून्यास्वद्रीषु ।
आपानरमुत्सवः । मित्राणि दूरकर्मसाधनानि धनूपि ।
महापा विपदिग्रमुत्वा भुजगा इव सायकाः । गीतमुत्साद-
काणि भुग्नमृगणाम् । कलाणि वर्न्दागृहीताः परयोषितः ।
दूरात्पथिः दार्ढ्यः सह सयासः । पशुरपिरेण देवतार्चनम् ।
मायेन रत्निरयम् । चौर्येण जीवनम् । भूषणानिभुजगमणयः ।
वनगजमर्दरद्वारागः । यस्मिन्नेव वानने निवसन्ति तदेवा-
न्वानमूल्यमश्वपनः कुर्वते । इति चिन्तयत्येव मयि स श्वर-
सेनापतिरद्रीभ्रमणसमुद्भवं धर्मपतिनीपुरागत्य तस्यैव
शान्महीनगोरपशुपापामवनाग्निरादृष्टस्वरितपरिजनोप-
नानपद्मसमने मधुपाविशत् । अन्यतमस्तु श्वरपृथा ससं-

किसलयनिर्मितचिष्टरे । त्वरितं परिजनेनोपनीतपल्लयनिर्मित
 मासनम् तस्मिन् । समुपाविशत्—उपचिष्टधान् । अन्यतमस्तु—
 कश्चिदपरस्तु शयनयुवा—किराततटणः शयनशाली युवा सः ।
 ससंघमम्—सत्वरम् । अवतीर्य—गत्वा । तस्मात्—पूर्वो-
 क्तात्—सरसः—पम्पासरोवरात् । करयुगलपरितोमिता-
 म्भसः—हस्त युगल प्रचलितधारिणः । करयुगलेन परितोमित-
 मम्भोयस्य तस्मात् । जलोपरिगतं तृणादिकं निवारयितुम् जल
 मालोडितमिति भावः । वैदूर्यद्रवानुकरि—वैदूर्याख्यमणिरस-
 द्रवम् । प्रलयदिशसकरकिरणोपतापात्—युगान्तकालतीक्ष्ण-
 भानुरश्मिसंतापात् । प्रलयेदिशसकरस्य किरणैः उपतापस्त-
 स्मात् । विलीनम्—च्युतम् । अम्बरैकदेशमिध—आकाशैकभाग
 मिध । अत्रोत्प्रेक्षालंकारः । भवेत्संभायनोत्प्रेक्षा प्रकृतस्य परेण-
 तत् इति लक्षणात् । इन्दुमण्डलात्—चन्द्रचक्रयालात् । प्रस्य-
 दितमिध—प्रसृतमिध । हुतम्—गलितम् । मुक्ताफलनिकर-
 मिध मौक्तिकराशिमिध । अत्यच्छ्रुतया नितान्तधिमलतया । स्पर्श-
 नुमेयम्—सम्पर्कहेयम् । हिमजडम्—तुहिनशीतलम् । हिमयत्
 जडम् तत् । अरविन्दकोपरजःकंषायम्—कमलकोरकपराग
 गंधयुतम् । अरविन्दानां कोपाणां रजसा, कषायम् तत् । अम्भः—
 जलम् । प्रत्यग्रोद्धृताः—नवीनोत्पादिताः । प्रत्यग्रमुद्धृतास्ताः ।
 धौतपङ्कनिर्मलाः—क्षालितकर्दमविमलाः । धौतः पङ्कोयासां ताः
 अतः एव निर्मलास्ताः । मृणालिकाश्च—क्षद्रमृणालानि च ।
 कमलिनीपत्रपुटेन—पद्मिनीदलवद्धयुग्मेन । समुपाहरत्—
 आनीतवान् । आपीतसलिलश्च—धीतजलः । सेनापतिः—
 मातङ्गः । ताः—पूर्वोक्ताः । वा तदानीताः मृणालिकाः । सैहि-
 केयः—राहुः । सिंहिकाया अपत्यम् सैहिकेयः । सिंहिका + ढक्
 स्त्रीभ्यो ढक् इतिसूत्रेण । शशिकला इव—चन्द्रभागानिध ।
 क्रमेण—क्रमशः । अदशत्—अचर्वयत् । अपगतधमः—निवृत्तखे-

दः ॥ उत्थाय—उद्गम्य । परिपीताम्मसा—धीतजलेन । सक-
लेन—समस्तेन । तेन—तथाविधेन । शयरसेन्येन किरातयलेन ।
अनुगम्यमान—अनुव्रज्यमानः । शनैः शनै—मन्दम् मन्दम् ।
अभिमतम्—यथेष्टम् । दिगन्तरम् । विभिन्नदिशम् । अन्यादि-
गिति दिगन्तरम् । अयासीत् । अगच्छत् ।

29 And it (namely, the following thoughts or
ideas) occurred to (or began to revolve in) my mind
'Ah or Alas ! The life of these (people) is full of or
abounds in ignorance (i. e., is exceedingly foolish or
infatuated), and their deeds or adventures are worthy
of censure (lit 'censured' or censurable) by the good
or virtuous people : for so or thus (it has been said),
or for instance, they regard or look upon the offering
of human flesh as an act of righteousness or religious
virtue (lit 'entertain an idea or sentiment of piety'
towards it) Their food consists of wine and meat
or flesh etc., which is or has been censured or
condemned by the good or virtuous people Their
exercise or physical exertion consists of or is
provided by hunting The cries of the female jackals
constitute their *Shāstra* (or the reciting, chanting
or reading aloud of the *Vedas*,—i. e., they have
studied these cries alone and made them, like the
Shāstras, the guides of their actions in life) They
have owls for or as their teachers or advisers, in
regard to matters which are good and those which
are evil (i. e. they draw their inferences as to good or
evil omens from the hootings of owl alone) Their

wisdom or intelligence lies in the knowledge of the birds (alone) Their acquaintances or associates are hounds. Their kingdom or dominion extends over desolate or empty forests Their festival or merry-making (consists of holding or engaging in) a drinking party or banquet Their friends are the bows which constitute the means of accomplishing their cruel deeds Arrows, which have their heads or pointed ends or tips dipped in poison, and (as such) are like snakes or serpents having their heads anointed or smeared (ऽ ए, possessing or being endowed) with poison, as it were, are their helpers or allies Their singing or music causes destruction to or is destructive of the foolish or infatuated (it might also mean, the 'artless or innocent', 'inexperienced') deer The women folk or wives of others taken captive or seized as prisoners are their wives Their society or association (ऽ ए, their dwelling residence or domestic intercourse) is with tigers (or panthers or leopards,—or with all of these) of cruel nature Their worship or adoration of the gods or deities ■ (done or performed) with the blood of animals Their religious offerings or offerings of oblations is with flesh They live or subsist on (ऽ ए, they maintain themselves by the practice of) thieving or stealing The jewels (secured or procured from the hoods or crowns) of snakes, are or constitute their ornaments Their anointing or besmearing of their bodies (which is otherwise usually and normally done with scented unguents or cosmetics)

is (carried out or performed) with the ichors of the wild elephants (i.e., the application of sweet unguents or cosmetics to their bodies consists of that with the ichor of wild elephants). The very forest in which they live, they destroy completely [lit. 'render it completely (lit. 'without leaving any remainder') pulled up by the roots or such as has its roots completely eradicated, uprooted or dug up']. While I was thus thinking (or thinking in this strain), that leader of the army (or army chief) or the *shabaras* or hunters, wishing to remove (or desirous of removing) the fatigue, produced or brought about by his wandering through the forest, having come and laid down his bow in the shade under that very silk-cotton tree, sat down or rested himself on a seat of (fresh or tender) leaves, hurriedly or hastily provided or brought by his attendants. One of these *shabara* youths or young hunters, however, having hurriedly descended or entered (into it, brought from that lake, the waters of which had been well shaken or agitated and disturbed with the couple of his hands (by him, with a view to remove from its surface the moss or other useless matter etc.) in a cup or vessel (made) of lotus leaves,—water, which (was so sparkling clear that it) seemed to be imitating or resembling *lapis lazuli* (which is the name of 'a gem or precious stone of a dark colour', according to Monier Williams) in liquid form (lit. 'the flowing liquid of lapis lazuli'), which seemed as though it were (or which was like)

a piece or portion of the sky, as it were, having been melted or dissolved (३६, become liquefied) through (or on account of) the (excessive) heat of the rays of the sun on the day of universal destruction or dissolution, which seemed as though it (were the liquid or fluid, that) had flowed forth or trickled down (३६ dropped or exuded) from the orb or disc of the moon as it were, which seemed as though it were a melted or dissolved mass of pearls (or a mass or heap of pearls, having been melted or dissolved into a fluid, as it were), which (३६, the presence or existence of which), on account of its being extremely clear or pellucid was to be gathered or inferred from or by its touch (alone), which was cold like ice, and which was made astringent or rendered fragrant (३६, which had come to acquire an astringent flavour or taste etc.) on account of the pollen from the buds or leafy cups of lotuses, —and also (३६, brought *water*, and also) the edible fibrous roots of lotuses (or the small fibres attached to the stalks of water lilies), which were made clean or stainless on account of the mud having been removed or washed away from them, and which had been (but) recently or freshly plucked or pulled out (from their stalks) And when (or after) the general or leader of the army had drunk (३६, finished off drinking) the water, he gradually or by degrees, began like Rahu (lit 'the son of *Sinhika*', —who was one of the thirteen daughters of Daksha and wife of Kashyapa) or the *Ascending Node* personified gradually devouring

or swallowing up the digits of the moon, as it were, to eat or bite off those fibrous roots of lotuses. And having risen or got up after he had removed or shaken off his fatigue, he, being followed by the whole of that army or force of the Shabaras or hunters which (also in its turn) had drunk (the) water, proceeded gently or slowly towards some other desired direction (or direction of his own choice or liking).

३०-एकतमस्तु जरच्छयरस्तस्मात्पुलिन्ददृन्दादनासा-
दितहरिणपिशितः पिशिताशन इवातिविकृतदर्शनः पिशितार्थं
तस्मिन्नेव तहतले मुहूर्तमिव व्यलम्बत । अन्तरिते च शयर-
सेनापतौ स जीर्णशवरः पिबन्निवास्माकमायूषि रुधिरचिन्दु-
पादलया कपिलभ्रूलतापरिवेपभीषण्यां दृष्ट्या गणयन्निव
शुक्रकुलकुलायस्थानानि इयेन इव विहगामिपास्वादलालसः
मुचिरमारुह्युस्तं वनस्पतिमामूलादपश्यत् उत्क्रान्तिमिव
तस्मिन्क्षणे तदालोकनभीर्तानां शुक्रकुलानामसुभिः । किमिव
हि दुष्करमकरणानाम् । यतः स तमनेकतालतुङ्गमभ्रंरुपशा-
खाशिखरमपि सौपानैरिवायन्नेनैव पादपमारुह्य ताननुपजा-
सोत्पतनशक्तीन्कांश्चिदल्पदिवसजातान्गर्भच्छविपाटलाञ्छा -
ल्मलीकुसुमशङ्कामुपजनयतः कांश्चिदुद्विद्यमानपक्षतया नन्दि-
नसंवर्तिकानुसरिणः कांश्चिद्वर्कफलसदृशान्कांश्चिद्वोहिताय-
माननश्रूयोटीनीपद्विषटितदलपुटपाटलमुखानां कमलमुदुल्यानां
श्रियमुद्दहतः कांश्चिदनवरतगिरःकम्पव्याजेन निवारयत इव

प्रतीकारासमर्थानेकैकतया फलानीव तस्य वनस्पतेः शाखान्तरेभ्यः कोटरेभ्यश्च शुकशावकानग्रहीत् । अपगतासूंश्च कृत्वा क्षितावपातयत् ।

शाल्मलिबृक्षात्शुकशिशोर्निपातवर्णनम्

३०-एकतमस्तु-कतमस्तु । जरच्छवरः—वृद्धपुलिन्दः । जरंश्चासौ शवरः सः । पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणे नेतिरुर्मधारयः । अतो न शवर शब्दस्य शवरयुवेतिवत् पूर्वनिपातः । पुलिन्दवृन्दात्—शवरसमूहात् । अनासादितहरिण पिशितः—अप्राप्तभृगमांसः । न आसादितं हरिणपिशितं येन सः । पिशिताशनश्च मांसभोज्यराक्षस इव । पिशितमेवाशनं यस्य सः । अतिविकृतदर्शनः—नितान्तभीमाकारः । अतिविकृतं दर्शनं यस्य सः । पिशितार्थी—मांसप्रयोजनवान् । पिशितमेवार्थोऽस्यास्ति सः । तस्मिन्नेव—पूर्वोक्ते एवतकतले—शाल्मलीबृक्षाधोभागे । मुहूर्त्तमिव—घटिकाद्वयमिव । इयलम्वत—विलम्बकृतवान् । तस्मिन्-मातङ्गे । शवरसेनापतौ पुलिन्दबलाध्यक्षे । अन्तर्हिते च—वृक्षादिनापिहिते । सः—असौ । जीर्णशवरः—वृद्धपुलिन्दः । अस्माकम्—मादृशानाम् । आयूँपि—वयांसि । पिवन्निव—नाशयन्निव । रुधिरचिन्दुपाटलया—शोणितपृषतश्चेयरक्तया । रुधिरस्यचिन्दुवत् पाटला तथा । कपिलभ्रूलतापरिवेपमीषण्या—पिङ्गलभ्रुकुटिवल्लिपरिधिभीमया । कपिले भ्रूलते ताभ्यां परिवेपः तेनभीषणातया । दृष्ट्या—दृशा । शुककुलकुलापस्यनि—कीरसमूहनीडस्थानानि । शुकानां कुलानि तेषां कुलायाः सत्रतिष्ठन्ति तानि । इयेनइव—पक्षिमार इव । विहगामिपास्वादलालसः—खगमांसजेहसस्पृहः । विहगानामामिपस्यास्वादे लालसः सः । तम्—अमुम् । वनस्पतिम्—शाल्मली

वृक्षम् । आरुरुक्षुः—आरोढुमिच्छुः । आमूलात् मूलादारभ्य ।
 सुचिरम्—यदुक्तकालम् । अपश्यत्—दृष्टवान् । तस्मिन्क्षणे—
 तदालोकनभीतानाम्—जरच्छ्वरदर्शनभीतिपीडितानाम् । तस्या-
 लोकनाद्भीतास्तेषाम् । शुक्कुलानाम्—कीरसमूहानाम् ।
 असुभिः—घातैः । उत्क्रान्तमिव—उद्गतमिव । अरुणानाम्—
 निर्दयानाम् । अधिद्यमाना करुणायेषाम् तेषाम् । नम्रोऽस्त्यर्थानां
 घाच्यो घा चोत्तरपदलोपश्चेति घात्तिङ्कात् मध्यमपदलोपी
 समासः । किमिव—कतमत् । दुष्करम्—अकार्यम् न किञ्चिदपि
 इत्यर्थः । यतः—यस्मात् । सः—वृक्षश्वरः । अनेकतालतुङ्गम्—
 यदुकरतलध्वनिसमुन्नतम्—या अनेकनालवृक्षयदुन्नतम् । अनेके
 ये तालाः तद्वत् तुङ्गस्तम् । अमृंकपशाखाशिखरमपि—मेघ-
 स्पर्शितपोर्ध्वमाजमपि—अमृंकपतीति अमृंकपम् शाखानां
 शिखरं यस्यतम् । (सर्वकूलाभूकरीपेषु कपः इति गृह्य) । तम्—
 पूयोक्तम् । पादपम् । शाल्मलीतरुम् । सोपानैरिव—आरोह-
 णैरिव । आरोहणं स्यात् सोपानमित्यमरः । अयस्तेनैव—अना-
 यासादेव । आरुह्य आसाद्य । तान्—विचिधान् । शुक्शायकान् ।
 अनुपजातोत्पतनशक्तीन् नेत्यभ्रोद्वयनसामर्थ्यान् । न उपजाता
 उत्पतनाय गतिर्येषान्तान् कांश्चित्—कतमान् । अल्पदिवस-
 जातान्—कतिपयदिनेत्यध्वान् । अल्पान् दिवसान् जातास्तान् ।
 गर्मच्छुषिपाटलान्—भ्रूणकान्तिशयेनरक्तवर्णान् । (अनवयव)
 शाल्मलीकुसुमशंकाम्—तन्नामतरुप्रसूनसंदेहम् । उपजन-
 यतः—कुर्यतः । कांश्चित् ॥ उद्भिद्यमानपक्षतया—इषदा-
 यिर्भूयमानपक्षप्रमूलतया । उद्भिद्यमानाः पक्षाः येषां तेषां
 भावस्तत्तानया । नलिनसंघर्त्तिकानुकारिणः—कमलनयदलसदृ-
 शान्—संघर्त्तिका नयदलमित्यमरः । नलिनानां संघर्त्तिकाः अनु-
 कर्त्तुं शीलमेवातान् । कांश्चित् । अर्कफलसदृशान्—सूर्य्यगृह-
 प्रसवमुल्यकान्तीन् । कांश्चित् । लोहितायमानचञ्चुकोटीन्—

रक्तमुखाग्रभागान् । लोहितायमानाः चचूनां कोटयोयेपांतान् ।
 ईषद्दुविघटितदलपुटपाटलमुखानाम्—अल्पधिकसितपत्रपुटाका-
 रश्येतरक्ताग्रभागानाम् । ईषद्दुविघटितेः दलपुटे पाटलानि
 मुखानि येपांतेषाम् । कमलमुकुलानाम्—पद्मकोरकाणाम् ।
 श्रियम्—शोभाम् । उद्धतः—धारयतः । अन्येनान्यशोभाधार-
 णात् इहनिदर्शनालंकारः । काश्चित् । अनवरतशिरःकम्पव्या-
 जेन—अधिरतमस्तकविधूननमिपेण । अनवरतं शिरस कम्पपत्र
 व्याजं तेन । निधारयत इव—दूरीकुर्वत इव । प्रतीकारासमर्थान्-
 प्रतिक्रियासामर्थ्यरहितान् । शुक्लशायकान्—फलानीय-
 प्रसवानिध । तस्य—यनस्पतेः जीर्णशाल्मलीतरोः । शाखा-
 न्तरेभ्यः विटपसंघट्टभागेभ्यः । कोटरान्तरेभ्यश्च विभिन्नविधरे-
 भ्यश्च । अन्ये कोटराः कोटरान्तरा. तेभ्यः । एकैकतया—एकै-
 कशः अथवा एकमेकं कुर्यात् । अग्रहीत्—गृहीतवान् । अपगता-
 स्तृश्च—विगतप्राणान् । हृत्वा-विधाय । क्षिती—भूमौ ।
 अपातयत्—पातितवान् ।

30. A certain old Shabara or hunter, however, out of that multitude or large collection of the Pulindas (a barbarian, savage or mountaineer tribe of people, —Shabaras or Bhillas, etc.), who had not secured or obtained any venison (so far), who was putting on a very horrible appearance (or whose look or appearance was extremely awful or ferocious, —lit 'much changed in appearance', —much distorted or disfigured' etc., —hence 'horrible') 'like (that of) a demon, fiend or wolf (the word, meaning literally, 'flesh eating', 'meat-eating', has been found to have a variety of synonyms, e g., a demon, fiend,

cannibal, Rakshasa Pishach, wolf, goblin, etc), as it were, and who was in search of (or eagerly longing to obtain) flesh or meat, tarried (i e, loitered or stayed behind) a little or only for a short -while ('for almost an hour' —Monier Williams) under or at the foot or root of that very (silk cotton) tree And on the leader of the Shabaras or hunters having disappeared (i e, when he had become 'screened from, or gone beyond, view'), that old Shabara or hunter, drinking up, as it were, our lives, with his look or the sight of his eyes that was red like a drop of blood, and was (made to appear) dreadful or terrible on account of its being surrounded (like a 'halo') by a tawny 'creeper like' or arched eyebrow (lit 'brow-creeper', 'a creeper like eye brow,' i e, an arched eye brow, curving like a creeper) —counting, as it were, the regions or places of the nests of the flocks of parrots, (that old hunter) who was greedy, like a hawk, as it were, of the taste of (or tasting) the flesh of birds, being desirous of climbing up that (silk-cotton) tree (lit the 'lord of the forest,' —hence, a large tree), looked at it for quite a long time from the root or bottom (of it) At that (critical) moment (of time), the lives or the vital breaths of the flocks of parrots, that were terrified or struck with terror at the sight or look of him, left or passed out of them, as it were What indeed is there that is difficult to accomplish (or of accomplishment) by the ruthless or those who are devoid of pity or compassion!

For he, having without any effort whatsoever and as though with (the aid of) a flight of steps or the steps of a staircase or ladder, as it were climbed up that tree, although it was of the height of many palm trees (॥ *e* as high as many palm trees put together or upon one another), and (although) the tops of its branches 'scraped the sky or touched the clouds, caught hold of or seized one by one, like (so many) fruits as it were, from the interiors of the branches and the hollows or cavities of that (silk cotton) tree, those (several) young ones of the parrots, which had not yet acquired the power of flying up (lit 'in which the power of flying up had not yet grown or been produced or created'), some of which were born only a few days ago (॥ *e*, were only a few days old), and being (therefore) of a pink or pale red colour like that (॥ *e*, like the appearance) of one in embryo or of the foetus, were creating an impression or producing a suspicion or doubt as though they were the (rose-coloured) flowers of the silk cotton tree,—some of which, on account of their wings (just) bursting forth or making their appearance (॥ *e*, beginning to grow), appeared to be imitating or resembling the new or fresh (green outer) leaves of a water lily or lotus,—some of which were like the fruits of *Arka* trees (name of the plant *Calotropis Gigantea*),—some of which, with the points or ends (॥ *e*, the tips) of their beaks appearing reddish in colour, bore the appearance or had the beauty of the buds of lotuses, the lips

of which were rosy or pink coloured, on account of the folded leaves or petals thereof having been only slightly blown or expanded,—and some of which, that were incapable of taking any remedial measures or offering any resistance or opposition (i. e., of counteracting or acting in opposition to him), were on account, or under the guise or pretext, of the incessant or constant shaking of their heads (which was really due to their natural weakness and want of strength on account of their being yet too young), prohibiting or forbidding (him), as it were, (from molesting or injuring them) And having put them to death (lit. 'made them such as had their lives passed out of them'), he threw them down on the ground



३१—तातस्तु तं महान्तमकाण्ड एव प्राणहरप्रतीकार-
मुपलवमुपनतमालोमय दिगुणतरोपजातरेषधुर्मरणभयादुद्द-
भ्रान्तरलतारकां विषादशून्यामश्रुजलप्लुतां दशमितस्ततो
दिक्षु विक्षिपन्तुच्छुक्तालुरात्मप्रतीकाराक्षमस्त्रासस्तसंधि-
विधिलेन पक्षसंपुटेनाच्छाद्य मां तत्कालोचितप्रतीकारं मन्य-
मानः स्नेहपरवशो मद्रक्षणादुन्मत्तः किंकर्तव्यताविमूढः क्रोड-
विभागेन मामग्रपृथ्व्य तस्थौ । असावपि पापः क्रमेण शारवा-
न्तरैः सचरमाणः कोटरद्वारमागत्य जीर्णसितभुजंगभोगभी-
षणं प्रसार्य त्रिविधवनराहयसारिस्रगन्वि करतलं मोदण्ड-
गुणार्पणत्रणाद्भित्तप्रकोष्ठमन्तरदण्डानुसारिण वामराहमति-

नृशंसे मुहुर्मुहुर्दत्तचञ्चुप्रहारमुत्कूजन्तमाकृष्य तातमपगता-
 सुमकरोत् । मां तु स्वल्पत्वाद्भयसंपिण्डिताद्भत्वात्सावशेषत्वा-
 दायुषः कथमपि पक्षसंपुटान्तरगतं नालक्षयत् । उपरतं च
 तमवनितले शिथिलशिरोधरमधोमुखममुञ्चत् । अहमपि तच्च-
 रणान्तराले प्रवेशितशिरोधरो निभृतमङ्कनिलीनस्तेनैव सहा-
 पतम् । अवशिष्टपुण्यतया तु पवनवशसंपुञ्जितस्य महतः
 शुष्कपत्रराशेरुपरि पतितमात्मानमपश्यम् । अङ्गानियेन मे
 नाशीर्यन्त यावच्चासौ तस्मात्तरुशिखराब्जावतरति तावदहम-
 वशीर्णपर्णसवर्णत्वादस्फुटोपलक्ष्यमाणमूर्तिः पितरमुपरतमुत्सृ-
 ज्य नृशंस इव प्राणपरित्यागयोग्येपि काले बालतया काला-
 न्तरभुवः स्नेहरसस्यानभिज्ञो जन्मसहभुवा भयेनैव केवल-
 मभिभूयमानः किञ्चिदुपजाताभ्यां पक्षाभ्यामीपकृतावष्टम्भो
 लुठञ्चितस्ततः कृतान्तमुखकुहरादिव त्रिनिर्गतमात्मानं मन्य-
 मानो नातिदूरवर्तिनः शबरसुन्दरीकर्णधूररचनोपयुक्तपल्लवस्य
 संकर्षणपटनीलच्छाययोपहसत इव गदाधरदेहच्छत्रिमच्छैः
 कालिन्दीजलच्छेदैरिव विरचितच्छदस्य वनकरिमदसलिलै-
 रिवोपसिक्तकिसलयस्य विन्ध्याटवीकेशपाशश्रियमुद्धृतो
 दिवाप्यन्यकारितशाखान्तरस्याप्रविष्टसूर्यकिरणमतिगहनमपर-
 स्येव पितुरत्सङ्गमतिमहतस्त्वमालविटपिनो मूलदेशमविशम् ।

३१—तातस्तु—जनकस्तु । मां क्रोडभागेनाप्यष्टम्य तस्यौ
 इत्युत्तरेणान्ययः । अकाण्डपथ—अनवसरपथ । उपनतम्—

प्रातम् । प्राणहरम् असुविनाशकम् । हरतीतिहरः प्राणानां हर-
 स्तम् । पुंसिभूम्यसवः प्राणाइत्यमरः । अप्रतीकारम्—प्रति-
 क्रियारहितम् । अविद्यमानः प्रतीकारः यस्य तम् (प्रति+कृ+
 घञ् प्रतिकारः । उपसर्गस्य घञ्यमनुष्येबहुलम्) इति सूत्रेण
 विकल्पेन दीर्घः । प्रतिकारः प्रतीकारः इतिरूपद्वयम् । महान्तम्-
 भूयांसम् । उपप्लवम्—उपद्रवम् । अवलोम्य दृष्ट्वा । द्विगुण-
 तरोपजातवेपथुः—स्याभाधिकरूपत्वात् द्विभागाधिकरूपतः ।
 द्विगुणतर उपजातः वेपथुः यस्यसः । मरणमयात्—मृत्युमीतेः ।
 मरणाद् भयन्तस्मात् । उद्भ्रान्ततरलतारकाम्—धूर्णितचपल-
 कनीनिकाम् । उद्भ्रान्ते तरले तारके यस्याः ताम् । विपाद-
 शून्याम्—दुःखलक्ष्यरहिताम् । अश्रुजलप्लुताम्—नेत्रसलिला-
 प्लाविताम् । दृशम्—दृष्टिम् । इतस्तत्—सर्वतः । दिक्षु-आगात् ।
 विक्षिपन्—गमयन् । उच्छुष्कतालुः—स्कन्धकण्ठः । उच्छुष्कं
 तालु यस्य सः । आत्मप्रतीकाराक्षमः—स्वरक्षणासमर्थः ।
 आत्मनः प्रतीकारे अक्षमः सः । आसन्नस्तसंधिशिथिलेन—मय-
 शिथिलावयवसंघर्षरहितेन । आलात् कृस्ताः संघर्षः यस्य सः ।
 (अनपद्य) शिथिलस्तेन । पक्षसपुटेन पतत्रयुगलेन । माम्—
 वैशम्पायनम् । आच्छाद्य—पिघाप्य, वा अन्तर्धाप्य । तत्कालो-
 चितप्रतीकारम्—ध्याधाक्रमणसमययोग्यप्रतिक्रियाम् । तत्काले
 उचितः प्रतीकारः तम् । मन्यमानः—जानन् । स्नेहपरवशः—
 प्रेमपरायणः । स्नेहेनपरवशः सः । मदक्षणाकुलः—मदीयपोषण
 व्यापन्नः । ममरक्षणे आकुलः सः । किं कर्त्तव्यता विमूढः—प्रति-
 क्रियाविधानाक्षमः । किं कर्त्तव्यम् यस्य तस्य भावस्तच्चा तस्यां
 विमूढः सः । क्रोडभागेन—उत्सर्गदेशेन । माम् अवष्टभ्य-समा-
 लभ्य । तस्यै—स्वितवान् । असावपि पापः—जीर्णशयरोऽपि
 पापात्मा । अतिनृशंसः—नितान्तनूरः । नृशंसोघातुकः क्रूरः
 इत्यमरः । क्रमात्—क्रमेण । शापान्तरः—विभिन्नविटपैः । अन्याः

शाखाः शाखान्तराणि तैः । मयूरव्यंसकादयश्चेति तत्पुरुषः ।
 सञ्चरमाणः—गच्छन् । सम् + चर् + कर्त्तरि शानच् सञ्चरमाणः ।
 समस्ततीर्थायुक्तादितिसूत्रेणात्मनेपदविधानात् अन्यथा चर्धातोः
 परस्मैपदित्यात् शतः स्यात् नतु शानच् अतः आत्मनेपदम्-
 युक्तम् । फोटरद्वारम्—विवरप्रवेशमार्गम् । आगत्य—उपस्थाप्य ।
 जीर्णांसितभुजङ्गभोगभीषणम्—जरठकृष्णसर्पफणाभीमम् ।
 भोगः सुखेऽभ्यादिभृतावहेश्चफणाकाययोरित्यमरः । जीर्णस्य
 अक्षितस्य भुजङ्गस्य भोगः तद्वद्भीषणस्तम् । विविधघनवरा-
 ह्यसाधिस्रगधिकरतलम्—अनेकारण्यकशुक्रमेदोऽपक्रमांसदुर्ग-
 धितपाणितलभागम् । विविधानां वराहाणां वसाभिः विस्रगधि-
 करतलं यस्य तम् । अनवरतकोदण्डगुणाकर्पणप्रणाङ्कितप्रको-
 ष्ठम् । अविरतंकार्मुकज्याकृष्टितचिन्हितमणिवन्धम् । अनवरतं
 कोदण्डगुणस्याकर्पणेन प्रणस्तेनांकितः प्रकोष्ठोयस्यतम् ।
 अन्तकोदण्डानुकारिणम्—यमलगुडसदृशम् । वामबाहुम्—सव्य-
 भुजम् । प्रसार्य—विस्तार्य । अतिनृशंसः । मुहुः मुहुः—भूयो-
 भूयः । वचर्चवुप्रहारम्—कृतस्यतुण्डप्रहृतम् । दक्षः दंष्ट्राः
 प्रहारो येन तम् । उत्कृजन्तम् सतारस्वरम् क्रन्दन्तम् तातम्-मदीय-
 पितरम् । आकृष्य—आनीय । अपगतासुम्—गतप्राणम् । अक-
 रोत्—कृतवान् । स्थल्पशरीरत्वात्—स्तोककायत्वात् । स्थल्पं
 शरीरं यस्य तस्य भावस्तत्त्वम् तस्मात् । भयसंपिंडिताङ्गत्वात्-
 भीतिसंकुचित्तावययन्त्वात् । मयेन सपिंडितानि अंगानि यस्य
 तस्य भावस्तत्त्वं तस्मात् । आयुपः—वयसः । सावशेषत्वाच्च—अव-
 शिष्टत्वात् च । तत्पुत्रपुटान्तर्गतम्—पितृपुत्रयुगलमध्यप्रवि-
 ष्टम् । माम्—शुकशावकम् । कथमपि कथञ्चित् । नालंक्षयत् नो-
 दृष्टवान् । उपरतं च—मृतं च । तम्—पितरम्—शिथिलशिरो-
 धरम्—अस्तग्रीवम् । शिथिला शिरोधरा यस्य तम् । अधोमुखम्
 नम्रननम् अवनीतले—पृथ्वीतले । अमुचत्—पातितवान् ।

अहमपि—वैशम्पायनोऽपि । तद्यरणान्तरे—पितृपादमध्ये तस्य
चरणयोरन्तरं तस्मिन् । निवेशितशिरोधरः—स्थापितग्रीवः ।
निभृतम् नीरवम् । अङ्गनिलीनः क्रोढान्तर्गतः । तेनैवसह—पित्रैव
सार्धम् अपतम्—पतितवान् । आयुषोऽवशिष्टतयातु—अवस्थाया
अवशेषतया पवनवशात्—घायुकारणात् । पुञ्जितस्य—एकत्रि-
तस्य । पुञ्ज + कः पुञ्जितः । महता—प्रचुरस्य । शुष्कपत्रराशेः—
नीरसद्वलनिचयस्य । उपरि-ऊर्ध्वम् । पतितम्—ग्युतम् ।
आत्मानम्—स्वकीयम् । अपश्यम्—दृष्टवान् । येन यतः । मे—
मम । अङ्गानि—देहावयवाः । नाशीर्यन्त—नोविशीर्णाः ।

वैशम्पायनावस्थावर्णनम्

पापत्—यत्कालम् । असौ । जरच्छुधरः । तस्मात् तरु
तलात् । पूर्वोक्तशाल्मलीवृक्षोपरिभागात् । नाथतरति—नोऽव-
रोहति । तावत्—तत्कालम् । अवशीर्ष्यर्णसवर्णत्वात् । पतित-
पत्रसमानरूपत्वात् । अवशीर्णं. षर्णैः समानो षर्णो यस्य तस्य
भाषस्तत्त्वं तस्मात् । अस्फुटोपलक्ष्यमाणमूर्तिः—अव्यक्तदृश्य-
मानतनुः । उपरतपितरम्—मृतजनकम् । नृशंसह्य-घातुकह्य ।
उत्खृज्य-त्यक्त्या । प्राणपरित्यागयोग्येऽपि—अनुविसर्जने-
चितेऽपि काले । घालतया—शैशवात् । कालान्तरभुघ—यीव-
नादिययोभाविनः । शैशवादन्यः कालः कालान्तरम् तत्र भव-
तीति तस्य । स्नेहरसस्य प्रेमस्वादस्य । अनमिह—अपरि-
चितः । जन्मसहभुवा—आजननजातेन । जन्मनासहभवतीति
तेन । मयेनैव—मीत्यैव । केवलम्—एकम् । अभिभूयमान—
तिरस्क्रियमाणः । किञ्चिदुपजाताभ्याम्—ईषदुत्पन्नाभ्याम् पक्षा-
भ्याम् पतुप्राभ्याम् । ईषत्कृतावष्टम्भा—किञ्चिद्विहिताश्रयः
इतस्ततः समन्तात् । लुठन्—पतन् । कृतान्तमुखकुहरादिय ।
यमाननविलादिय । कृतान्तस्य मुखमेवविधरतस्मात् । विनि-

नंतमिव निर्यातमिव । आत्मानम्—स्वम् । मन्यमानः—जानन् ।
 नातिदूरचर्त्तिनः समीपस्थस्य । शवरसुन्दरो कर्णपूररचनोपयुक्त-
 पल्लवस्य किरातकामिनीश्रवणालंकारनिर्माणोचितपत्रस्य ।
 शवरसुन्दरीणां कर्णपूराणाम् रचनायै उपयुक्ताः पल्लवाः यस्य
 तस्य । संकर्षणपटनीलच्छायाया-घलमद्रघसनशितिकान्त्या । घल-
 भद्रस्यपटघत् नीलाच्छाया तया । गदाधरदेहच्छविम्—विष्णु-
 कायकान्तिम् । उपहसतइव—हास्यं कुर्वतइव । अच्छैः—निर्मलैः ।
 कालिन्दीजलच्छेदैरिव—यमुनासलिलखण्डैरिव । कालिंघाः जल-
 स्यच्छेद्रास्तैरिव । विरचितच्छुद्ध्य—निर्मितपत्रस्य । घनकरि-
 दसलिलैरियोपसिक्तकिसलयस्य—अरण्यगजदानघारिन्नरितद-
 लस्य । घनस्य करिणां मदेन उपसिकाः पल्लवाः यस्य तस्य ।
 विंध्याटवीकेश-पोशध्रियम्—विंध्याख्यकुन्तलकलापशोभाम् ।
 उदूषहतः—कुर्वतः । दिद्यापि दिनेऽपि । अन्धकारितशाखान्तरस्य
 —सञ्ज्ञातध्यान्तविटपाभ्यन्तरभागस्य । अंधकारितानि शाखान्त-
 राण्यस्य तस्य । महतः—प्रौढस्य । तमालविटपिनः—तापिच्छ-
 तरोः । अप्रविष्टसूर्यकिरणम्—अतन्तर्गतविरश्मिकम् अप्र-
 विष्टाः सूर्यस्य किरणाः यस्मिन् तम् । अति गहनम्—अतिशय-
 गंभीरम् । मूलदेशम्—आशयप्रदेशम् । अपरस्येव पितुः—द्वितीय-
 जनकस्येव । उत्सङ्गम्—अङ्गम् । अविशम्—प्रविष्टवान् ।

31. My father, however (or on his part), seeing that great calamity or misfortune, that had befallen unexpectedly or come on all of a sudden, that was destructive of (or fatally dangerous to our) lives, and that was remediless or without any remedial measures (that could be taken to avert it),—having, (thereby) had the (natural) tremour or trembling (of his body) more than doubled,—casting about here and there in (all the different) directions, a glance or his eye, the

pupils of which were agitated (i. e., revolving or rolling about) and restless on account of the fear or terror of (impending) death which looked vacant or blank through grief, and which was filled or flooded with tears,—with his palate having become parched or dried up,—unable to help or protect himself,—having covered or concealed me with the folds or hollow cavity of his wings that had become loose or relaxed on account of their joints having drooped down with fear or terror—thinking of (i. e., deliberating within himself about) such help or remedy (alone) as was appropriate to that (sudden) occasion [or it might also mean, 'thinking or regarding it or the same, namely, the covering or concealing me within his wings, as a (sufficient) remedy appropriate to that (sudden) occasion]—being overpowered (or beyond his control) with (the natural paternal) affection (for me),—being (greatly) concerned or agitated (i. e., distracted, flurried or bewildered) with the idea or thought of (somehow) protecting me,—and being at a loss (to ascertain or settle) as to what to do,—stood supporting me with a portion of his lap or by his bosom (Meanwhile) that wicked or sinful wretch, on his part, gradually moving about among the branches, and having come at the door of (our) hollow or cavity, and extended or stretched forth (or out) his left arm or hand, that was terrible like the hood of an old and black serpent or cobra, the palm of which had the odour (i. e., was

smelling like or was full of the peculiar smell) of raw meat on account of the fat of various wild boars (happening to stick to it) the fore arm of which was marked with the wales or bruises caused by the drawing or pulling up of the string of the bow, and which was like or resembled the rod or sceptre of the god of death (ः ६, of Yama),—(that sinful wretch) who was extremely cruel, having (from the hollow or cavity) drawn or dragged out my father who repeatedly struck him (lit 'gave him strokes) with his beak, and was moaning or crying out (pitiously),—put him to death (lit 'made him life less) He did not somehow or other (inexplicably) notice me, however, who was lying within the folds or cavity of his wings, on account of the fact (it might probably be) of my being very small or tiny, of my limbs or body having become contracted or rolled into a ball with or as a result of fear or terror, and of a part or some portion of (the allotted span of) my life or age being still left over (or still remaining due to me,—ः ६, on account of the fact that I was destined yet to live sometime longer) And he threw or dropped him, who was dead and whose neck was hanging or had become loose, down on the ground or the surface of the earth, with his face being downwards I also having thrust my neck in between or in the midst of his legs or feet, and quietly (ः ६, secretly or unobservedly) lying concealed in (or clinging to) his lap or bosom, fell down (to the ground) just along with him

As a result, however, of the fact that something out of (the store or accumulation of) my moral or religious merit (acquired in a previous life or lives) still remained (to stand in good stead to me), I saw or found myself fallen upon a large heap or huge mass of dry or withered leaves that had been brought or collected (i.e. accumulated or heaped up) together by (lit 'by the force or under the influence of') the wind, as a result of which (i.e., for which reason, or on account of which), my limbs were not (or did not get) hurt or shattered to pieces. And before he (lit. 'as long as he did not climb down,'—i.e., in the interval that elapsed before he etc.,) got down or alighted from the top of that tree, I,—whose form could not distinctly or clearly be noticed or detected, on account of my being similar in colour to (or of the same colour as that of) the fallen or withered leaves having left or forsaken my deceased father, like a cruel wretch even at a time when the abandoning or giving up of (my) life (along with him) would have been (but too) appropriate or proper,—being, on account of my infancy, ignorant or unaware (i.e., quite innocent) of that feeling or sentiment of love or affection that arises or proceeds (only) from (or after) the lapse of time—and being overpowered by (the sense or feeling of) fear alone that is born or created (in one) from (one's) very birth (lit 'born along with birth',—born as soon after as one takes one's birth,—i.e., fear that is inborn or innate in beings)—having a little helped or

supported myself with the wings that had (but) slightly grown,—tottering or tumbling about (lit. 'rolling' or 'rolling about on the ground',—: *e*, staggering about unsteadily) this side and that (or here and there),—thinking or considering myself to have escaped or come out from the hollow or cavity of the mouth of the god of death ('from the jaws of death'), as it were,—entered : *e*., took shelter by entering) into the region at the root,—that was inaccessible to the rays of the sun [lit 'into which the rays of the sun had not (yet) entered,'—'which was not (yet) entered into by the rays of the sun'], that was very deep or profound (and hence, 'extremely impenetrable or inaccessible'), and that was like the lap or embrace of a second or another father (to me), as it were,—of a very large *Tamala* tree, that was standing not very far (away from the spot where I was), the tender shoots or leaves of which were employed in or were suitable or appropriate for the preparation or making of ear rings or ear ornaments by the beautiful Shabara ladies, that on account of its having a dark shade like the (blue coloured) robe or garment of Balarama, was deriding or laughing, as it were, at the (dark) splendour or beauty of the body of Vishnu (lit. 'one bearing a club or mace', : *e*, Vishnu—also an epithet of Krishna), the leaves of which were formed or made as though with the lucid or clear drops of the waters of the (river) Jamuna, as it were,—the young shoots or fresh tender leaves of which were or had been watered as

though with the ichor-like water of the wild elephants,—that bore the grace or beautiful appearance of an ornamented tuft or cluster of hair on the head of the (lady like) Vindhya forest, and the interiors of the branches of which (Tamala tree) had been rendered dark (*i. e.*, were full of darkness) even during the day time.



३२-अवतीर्थ स तेन समयेन क्षितितलविप्रकीर्णान्संहृत्य ताम्बुकशिशूनेकलतापाशसंयतानाबध्य पर्णपुटेतित्वरितगमनः सैनापतिगतैर्नैव वर्त्मना तामेव दिशमगच्छत् । मां तु लब्धजीवितार्थं प्रत्यग्रपितृमरणशोकशुष्कहृदयमतिदूरपातादायासितशरीरं संत्रासजाता सर्वाङ्गोपतापिनी बलवती पिपासा परवशमकरोत् । अनया च कालकलया सुदूरमतिक्रान्तः स पापकृदिति परिकलय्य किञ्चिदुन्नमितकंधरो भयचकितया दशा दिशोवलोक्य तृणेपि चलति पुनः प्रतिनिवृत्त इति तमेव पदे पदे पापकारिणमुत्प्रेक्षमाणो निष्क्रम्य तस्मात्तमालतदमूलात्सलिलसमीपमुपसर्तुं प्रयत्नमकरवम् ।

३२-सः—जरच्छुषरः । तेन समयेन—तदा । अवतीर्थ—आरुह्य । क्षितितलविप्रकीर्णान्—मूलतलविक्षिप्तान् । नान् अनेकान् शुक्लशिशून्—कीरशायकान् । एकलतापाशसंयतान्=एकफल्लिर्धनयद्धान् । पर्णपुटे—पत्रनिर्मितपात्रे । आध्य—सप्राह्य । अतित्वरितगमनः—शीघ्रतरगतिः । अतित्वरितं

गमनं यस्यसः । सेनापतिगतेनैव—मातङ्गानुयातेनैव । धर्मना-
 पथा । तामेव—मातङ्गस्यैव । दिशम्—आशाम् । अन्वगच्छत्-
 अनुगतवान् । लब्धजीविताशम्—प्राप्तजीवनेच्छम् । लब्धा
 जीवितस्याशा येन तम् । प्रत्यग्रपितृमरणशोकशुष्कहृदयम्—
 अचिरजनकमृत्युशुक्रिक्तमानसम् । प्रत्यग्रं पितृमरणं तेनजातः
 शोकः तेनशुष्कं हृदयं यस्य तम् । अतिदूरपातात्—अतिशयो-
 क्तप्रदेशपतनात् । आयासितशरीरम्—खेदितदेहम् । संघास-
 जाता—उद्ध्वेगोद्भूता । माम् तु । सर्वांगोपतापिनी—
 निखिलदेहावयवपीडयित्री । सर्वेपामंगानामुपतापिनी सा ।
 घलघती—प्रौढा । पिपासा-तृषा । उरन्यातु पिपासातृड्इत्य-
 मरः । परवशमकरोत्—पराधीनं कृतवती । अनया अमुया च ।
 कालकलया—समयभागेन । सः । पापकृत् । जरद्वधरः । सुदु-
 रम्—अतिप्रिकृष्टम् । अतिक्रान्तः—निर्यातः । इति—एवम् ।
 परिकलप्य—(ज्ञात्वा) । किञ्चिदुन्नमितकंधरः—ईपदुश्चप्रीयः ।
 भयचकितया—भीतिकम्पितया । दृशा—दृष्ट्वा । दिशः—
 आशाः । अवलोक्य संलप्य । तृषेऽपि—घासेऽपि चलति—
 कम्पमाने । पुन—भूयः । प्रतिनिवृत्तः आगतः । इति—एवम् ।
 तमेवजीर्णकिरातमेव । पापकारिणम्—पापात्मानम् । पदे पदे—
 प्रतिपदम् । उत्प्रेक्षमाणः—शङ्कमानः । तस्मात्—पूर्वोक्तात् ।
 तमालतरुमूलात्—तापिच्छयिटपिमूलदेशात् । निष्क्रम्य—
 निर्गत्य । सलिलसमीपम्—जलनिकटम् । उपसर्तुम्—गन्तुम् ।
 प्रयत्नम्—प्रयासम्—अकरयम्—कृतवान् ।

32. Having by that time (i. e., while I managed to escape into the foot or root of the aforesaid *Tamala* tree) descended or climbed down, and collected together those (life-less) young ones of parrots that were lying scattered about on the ground, and having

bound them that were (already) tied or held together with (the coils or spiral rings of) a single creeper in a basket or bundle (lit, a cup like vessel) of leaves,—he (i.e., that wicked sinful old hunter), with a very quickened pace (or a very hurried march or movement), went away or departed just by the same route (i.e., followed the same course or track) as the leader or army chief had gone and into the same direction. A powerful feeling of thirst, that had been produced or brought about by fright or terror, and that was burning or torturing all my limbs or the whole of my body, rendered or made me, however, who had (now) got a hope of life, whose heart had become withered or dried up with grief or sorrow at the recent death of my father, and whose body had been (greatly) distressed or afflicted with pain (i.e., rudely shocked or exercised, 'troubled or wearied') on account of the fall from a great height (lit 'a long or great distance'),—helpless or overpowered me (completely) 'That wicked or sinful villain must have by this partial lapse of time gone very far or traversed a fairly long way or distance',—thinking this, I, having raised up my neck a little, and looked in (all the different) directions with an eye or look, that was timid or trembling with fear (i.e., frightened or alarmed on account of the recent fright or terror),—having come out from the (recesses at the) root of that *Tamāla* tree, fearing or expecting at each and every step that very wicked or sinful wretch as 'having returned (i.e., as returning)

again, at the stirring or movement (lit 'moving') of even a blade of grass, endeavoured or made an effort to walk off to or go near (some pool of) water

३३—अजातपक्षतया च नातिस्थिरचरणसचारस्य मुहुर्मुहुर्मुखेन पततो मुहुस्तिर्यङ्निपतन्तमात्मानमेकया पक्षपाल्या संधारयतः क्षितितलसंसर्पणभ्रमातुरस्यानभ्यासवशादेकमपि दत्त्वा पदमनवरतमुन्मुखस्य स्थूलस्थूलं श्वसतो धूलिधूसरस्य संसर्पतो मम समभून्मनसि । अतिकृष्टास्वप्यवस्थासु जीवितनिरपेक्षा न भवन्ति खलु जगति सर्वप्राणिनां प्रवृत्तयः । [नास्ति जीवितादन्यदभिमततरमिह जगति सर्वजन्तूनाम् ।] एवमुपरतेपि सुगृहीतनाम्नि तावे यदहमविकलेन्द्रियः पुनरेव प्राणिमि । धिङ्मामरुणमतिनिष्ठुरमकृतज्ञम् । अहो. सोढपितृमरणशोकदारुणं येन मया जीव्यते । उपकृतमपि नापेक्ष्यते । खलू हि खलु मे हृदयम् । मया हि लोकान्तरगतायामग्रायां नियम्य शोकवेगमाप्तवदिवसात्परिणतवयसापि सता तैस्तैरुपायैर्मत्संवर्धनकेशमतिमहान्तमपि स्नेहवशादगणयता यत्तातेन परिपालितस्तत्सर्वमेकरूपदेविस्मृतम् । अतिकृपणाः खल्वमी प्राणाः । यदुपकारिणमपि तातमयापि कापि गच्छन्तं नानुगच्छन्ति । सर्वथा न कचिन्न खलीकरोति जीविततृष्णा । यदीदृगवस्थमपि मामयमायासयति जलाभिलाषः । मन्ये चागणितपितृमरणशोकस्य निर्धृणतैव

केवलमियं मम सलिलपानबुद्धिः । अद्यापि दूर एव सरस्ती-
रम् । तथा हि । जलदेवतानूपुररवानुकारि दूरेद्यापि कल-
हंसविरुतमेतत् । अस्फुटानि श्रूयन्ते सारसरसितानि । अयं
च विप्रकर्षादाशामुखविसर्पणविरलः संचरति - नलिनीखण्ड-
परिमलः । दिवसस्य चैयमतिकृष्टा दशा वर्तते । तथा हि ।
रविरम्बरतलमध्यवर्ती स्फुरन्तमातपमनवरतमनलधूलिनिकर-
मिव विफिरति करैः । अधिकामुपजनयति तृषामातपस्पर्श-
संतप्तपांसुपटलदुर्गमा भूमिः । अतिप्रबलपिपासावसन्नानि
गन्तुमल्पमपि मे नालमङ्गकानि । अप्रभुरस्म्यात्मनः । सीदति
मे हृदयम् । अन्यकारतामुपयाति चक्षुः । अपि नाम खलो
विधिरनिच्छतोपि मे भरणमद्योपपादयेत् ।

३३—अजातपत्नतया च—अनुत्पन्नपतत्रया च । नाति-
स्थिरघरणसंचारस्य—अनत्यन्तस्थायिपदगमनस्य । न अतिस्थिरः
चरणाभ्यां संचारो यस्य सः । तस्य । मुहुः मुहुः—
भूयोभूयः । मुखेन—वदनेन । पततः—प्रशमानस्य मुहुः—पुनः ।
तिर्य्यङ् निपतन्तम्—तिरोभूतच्यवमानम् । आत्मानम्—स्यम् ।
एकया—असहायया पक्षपाल्या—पतत्रप्रान्तेन । संचारयतः—
दधतः । क्षितितलससर्पणभूमातुरस्य—भूतलगमनमनोभ्रान्ति-
मतः । क्षितितले संसर्पणेन भूमातुरः तस्य । अनम्यासवशात्—
असकृत् गमनामावात् । एकमपि—अद्वितीयम् अपि । पदम्—
चरणन्यासम् । दृष्ट्वाकृत्वा । अनवरतम्—अविरतम् वा बहु-
कालम् । उन्मुक्तस्य—ऊर्ध्ववदनस्य स्थूलस्थूलम्—अति-
दीर्घम् । श्वसतः—प्राणतः । धूलिधूसरस्य—रजोमलिन-

वर्णस्य । धूलिभिः धूसरः तस्य । ससर्पतः—(जलप्रा-
 न्तम्-सलिलनिकटम् ।) गच्छतः । मम--मे । मनसि । समभूत्—
 जातम् । अतिकष्टासु—निनान्तखेददासु । दशासु—अवस्थासु ।
 अपि । जीवितनिरपेक्षाः—जीवननिरिच्छाः नमवन्ति—नो जा-
 यन्ते । खलु निश्चयेन । जगति—लोके । प्राणिनाम्—जीवानाम्
 प्रवृत्तयः—व्यवहाराः । इह—अत्र । जगति—भुवने । जीवि-
 तात्—जीवनात् । अन्यत्—इतरत् । सर्वजन्तूनाम्—निखिल-
 प्राणिनाम् । अभिमततरम्—प्रियतरम् । नास्ति—न वर्तते ।
 एवम् इत्थम् । उपरतेऽपि—मृतेऽपि । सुगृहीतनाम्नि—पवित्र-
 नामधेये । सुगृहीतम् नाम यस्य तस्मिन् । ताते—पितरि ।
 यत्—यतः । अहम्—वैशम्पायन । अविकलेन्द्रियः—पूर्णकरणः ।
 पुनरेव—भूयोऽपि । प्राणिभिः—जीवामि । अरुरुणम्—निर्द-
 यम् । अतिनिष्ठुरम्—नितान्तरुठिनमानसम् । अकृतज्ञम्—
 कृतघ्नम् । माम् । धिक् । गदितमेतत् । अहो—आश्चर्यम् ।
 सोढपितृमरणशोकदारुणम्—अनुभूतजनकमृत्युभयानकम् ।
 सोढो यः पितृ मरणशोक स्तेनदारुणम् यथास्यात् तथा । येन—
 पापेन । मया शुक्लायकेन । जीव्यते—श्वस्यते । उपकृतमपि ।
 हितमपि—नावेक्ष्यते—नस्मर्यते । खलहि । नीचमेव । खलु—
 निश्चयेन । मे—मम । हृदयम् । चेतः । मयाहि । लोकान्तरगता-
 याम्—पञ्चत्यप्राप्तायाम् । श्रम्यायाम्—मातरि । आपसघदिव-
 सात्—जन्मदिनादारभ्य । शोकरुयेगम्—क्लेशाधिस्यम् । नि-
 यम्य—निरुध्य । परिणतवयसापि—वृद्धेनापि । परिणते वयो
 यस्य तेन । परि+णम+कः परिणतम् ॥ तातेन तैस्तेः—
 धिधिधैः । उपायेः—उद्योगैः । अतिमहान्तमपि—प्रचुरतम-
 मपि । मत्संवर्धनक्लेशम्—मदीयपोषणरूपम् । स्नेहपशात्—
 अनुरागायत्तयात् । अगणयता—अचिन्तयता । यत् परिपा-
 लितः—योऽहम्पोषितः । तत्—अदः । सर्वम्—सकलम् । एव-

पदेहि ॥ विस्मृतम् । नावलोचितम् । अमीप्राणाः । इमे असवः ।
 अति कृपणाः—अत्यन्तदीनाः । यत्—निश्चयेन । यत्—यतः ।
 उपकारिणमपि—हितकर्त्तारमपि । तातम् । अद्यापि अधुनापि ।
 कापिगच्छन्तम् ध्रियमाणम् । नानुगच्छन्ति—न पश्चाद्यान्ति ।
 जीयितृत्वा—जीवनेच्छा । सर्वथा कञ्चित्—कमपिनाम् । न
 खलीकरोति नो नीचामिप्राययन्तम् सम्पादयति इति न किन्तु
 जुग्राशयम् करोत्येष । न यत्—अखलः तम् अपलम् । अखलम्
 खलम् करोतीति खलीकरोति । यत्—अभूत्—अभूत् तद्भावेऽर्थे
 चित्तः प्रत्ययः । अयम् जलामिलापः—पयः स्वलिखितपानमनोरथः ।
 यत्—यतः । ईदृशस्यमपि—एतद्दुर्दशासम्पन्नमपि । माम् ।
 आयासयति येदयति । अगणितपितृमरणशोकस्य—अस्पृष्ट-
 जनकमृत्युक्लेशस्य । केवलम्—एकम् । निर्घृणतैव—निर्दयतैव ।
 मम । इयम्—एषा । सलिलपानबुद्धिः—जलग्रहणेच्छा । इति
 मन्ये—जानामि । अद्यापि—अधुनापि । दूरे एव सरस्तीरम्—
 हृदयतटम् । तथाहि तथैव । जलदेयतानुपुररधानुकारि—सलिल-
 देयमञ्जीरसदृशम् । सलिलदेयतानां नूपुररधमनुकरोति तत् ।
 एतत्—इदम् । कलहसधिरुतम्—कादम्बकूजितम् । अद्यापि ।
 दूरे न निश्चयम् । अस्फुटानि—अव्यक्तानि । सारसरसितानि
 पक्षिधिशेषकूजितानि । अथ च—असौ च । विप्रकर्षात्—
 दूरत्वात् । आशामुगधिसर्पणधिरलः—दिग्बिभागविस्तारा-
 लः । आशामुखेषु विषर्पणेन धिरलः सः । नलिनोपलण्डपरि-
 मलः—कमलिनीजनमकरन्दः । ससरति—प्रसरति । दिवसस्य
 च—दिनस्य च । इयम् ॥ अतिरूपा—नितान्तप्रेमदायिनी । दशा-
 अवस्था । वर्त्तते—विद्यते । तथैव दर्शयति । अम्बरतलमध्य-
 वर्त्ती—आकाशाभ्यन्तरस्थितः । रविः—मानुः । स्फुरन्तम्—
 दीप्तम् । आतपम्—सन्तापम् । अनलधूलिनिष्क्रमिष—बहिर-
 जोनिचयमिष । करैः—किरणैः । अनवरतम्—अधिरतम् ।

विकिरति—विक्षिपति । अधिकाम्—महतीम् । तृषाम्—पिपा-
साम् । जनयति—करोति । आतपस्पर्शसंतप्तपांसुपटलदुर्गमा-स-
न्तापात्युष्णधूलिपुञ्जदुःखगमना । आतपस्पर्शेण संतप्तस्य पांसोः
पटलेन दुर्गमा सा । भूमिः—धरा । अतिप्रबलपिपासावसन्नानि
अधिकबलवतीतृपाजडानि । अतिप्रबलया पिपासया अवसन्नानि
तानि । मे । अङ्गकानि—अनुकंपितदेहावयवाः । अनुकम्पितानि
अङ्गानि—अङ्गकानि । अनुकम्पायाम् कन् । अल्पमपि ईपंदृषि ।
गन्तुम् । यातुम् । नालम्—न समर्थानि । आत्मनः—स्व-
देहस्य । अप्रभुः—असमर्थः । अस्मि भवामि । मे । मानसम् ।
सीदति—अवसन्नं भवति । चक्षुः—लोचनम् । अंधकारताम्—
अंधजनकत्वम् । अंधयतीत्यंधः अंध् + णिच्स्वार्थे + पचाद्यच्
अंधः । तं करोति इति अंधकार स्तस्य भावस्तच्चाताम् । उपयाति—
प्राप्नोति । अपिच—नाम सम्भवे । खलः—दुष्टः । विधिः—
नियतिः । अनिच्छतोऽपि नस्पृह्यतोऽपि । मे । मरणम्—मृत्युम् ।
अघैव—अस्मिन्नेवदिने । उपपादयेत्—जनयेत् ।

33. And it (namely, the following thoughts or ideas) occurred to (or began to revolve in) my mind, who, on account of my wings not yet having grown, could not walk very steadily on my feet (lit. of me 'the movement of whose feet was not very steady' on account of etc.), and (consequently) fell down on my face again and again, —who often or repeatedly supported myself with (the help of) one side or edge of my wings, while (often or repeatedly) falling (or being about to fall) sideways or obliquely, —who was suffering from or feeling feeble or weak (and hence incapable of doing anything) on account of giddiness

or dizziness, brought about or produced by creeping or crawling on the ground or surface of the earth, —who incessantly or constantly raised my face upwards even after having taken or advanced a single step, on account of the fact that I had no practice (of walking, or was not accustomed to walk), and who (therefore) breathed or panted very hard, —and who, while crawling along (towards the pool of water), had his whole body rendered grey with dust (or was looking grey or dusty-white on account of being besmeared with dust all over): ‘Even under circumstances of extreme distress or painful suffering (*i. e.*, even under very distressing or painful circumstances), the doings or activities (*i. e.*, the tendencies, efforts or exertions) of all creatures or living beings in this world are, indeed not (or by no means, or not at all) regardless of life! There is nothing else or no other (thing) in this world, which is dearer to (*i. e.*, more desirable or agreeable, or better desired for by) all living beings than (their) life; —in that or inasmuch as I am still alive or living even now, with (all) my senses being unimpaired (or in perfect regular order or consciousness), although my father of blessed or auspicious memory (lit. ‘one whose name is invoked auspiciously’) is thus dead, or is dead in this (namely, the aforesaid) manner. Pity or shame upon me (who am *so*) relentless or merciless (*i. e.*, devoid of tenderness of feelings or compassion to such an extent), (*so*) very cruel or heartless, and (*so*) ungrateful! Alas or what

a pity (it is) that I, who have (so easily or lightly) borne the dreadful sorrow or terrible grief caused by the death of my father, still continue to live or bear up with my life! That I, though put under (such a heavy) burden of obligation (by my father), (still or nevertheless) pay no regard to it. Surely my heart (or mind) is indeed (very) wicked. The fact that (or as to how indeed) I have been brought up from the (very) day of my birth by my father, who having restrained the impetuous force of his sorrow or grief on or at the time of the death [lit 'on (my) mother having departed or passed away to the other world'] of my mother, and who though being of an advanced age, did not on account of (his) affection (for me), mind or have any regard even for the very great trouble or suffering (involved) in bringing me up by those various (lit 'those and those') means — all that has indeed and all of a sudden been forgotten or thrown into oblivion by me. This (or such a) life is indeed, very mean or vile (i.e., is miserably low or pitifully wretched) inasmuch as it does not even now (lit 'this very day', 'even to day', i.e., even after such ■ or so much lapse of time) follow whithersoever he might be going (lit 'going somewhere' not known where) my father even though he had done (me so much) good or conferred (so much) benefit (upon me). Surely or by all means there is none whom the thirst for life does not debase or make low or cruel hearted (lit 'wicked or villainous'), since or inasmuch as

this desire or eager longing for water exercises
 i. e., causes or forces me to exert (for the same), even
 though I am so (pitifully) situated (i. e., even in such
 a sad plight or pitiable situation as I am in at present).
 And I think this idea or thought of drinking water
 on my part, who has felt no regard for the grief
 caused by my father's death, is nothing but pure
 pitilessness or cruel hard heartedness. The bank of
 the lake is still or even now far away, for or inas-
 much as this (collective) cry of the swans, which
 resembles the (jingling) sound of the anklets of water-
 nymphs or presiding female deities of water is still
 (being heard) at or from a distance. The cries of
 of the cranes are being (but) indistinctly heard (or,
 are but indistinctly audible). And this fragrance of
 the forest of lotuses or of the lotus beds, having been
 rendered thin (i. e., become rarified or less dense) on
 account of its being diffused through or scattered over
 the (various) directions, proceeds from a long or
 remote distance. And this is a very painful or crosses

been fully heated on account of its contact with the rays of the sun (lit '*the heat*' caused by the blazing sun), further aggravates or intensifies (lit 'makes or produces more') the (feeling of) thirst My tiny limbs, which have become languid or enervated (*s e*, enfeebled, exhausted or languished) on account of a very powerful (feeling of) thirst, are (now) not able or strong enough to move even a little I am no (longer) master of myself (*s e*, I have lost all control over my own self on account of my extreme thirst and exhaustion) My heart is sinking or languishing My eye is growing dim (*s e*, the sight or vision of my eyes is getting darkened, lit '*is approaching darkness*') Would that (or, Oh ! How I wish that) pitiless fate or cruel destiny (or the wicked creator) would bring or brought about my death to day, although I desire or wish it not !

३४-इत्येवं चिन्तयत्येव मयि तस्मात्सरसो नातिदूर-
वर्तिनि तपोवने जावालिन्याम महतया मुनिः प्रतिवसति स्म ।
तत्तनयश्च हारीतिनामा तापसकुमारकः सनत्कुमार इव सर्व-
प्रियावदातचेताः सबयोधिरपरैस्तपोधनकुमारकैरनुगम्य-
मानस्तेनैव पथा द्वितीय इव भगवान्विभावसुरतितेजस्वितया
दुर्निरीक्ष्यमूर्तिर्यतो द्विसंहरमण्डलाद्विबोत्कीर्णस्तडिद्भि-
रिव रचितायवस्तप्तमनरुद्रेणेव अहिस्पन्निमूर्तिरापिशङ्गा-
वदातया देहप्रभया स्फुरन्त्या सवालातपमिव द्विसं सदा-

वानलमिव वनमुपदर्शयन्नुत्तमलोहलोहिनीनामनेकतीर्थाभिपे-
 कपूतानामंसस्थलावलम्बिनीनां जटानां निकरेणोपेतः स्त-
 म्भितशिखाकलापः खाण्डववनदिधसया कृतकपटवटुवेष इव
 भगवान्पावकस्तपोवनदेवतानूपुरानुकारिणा धर्मशासनकटके-
 नैव स्फाटिकेनाक्षवलयेन दक्षिणश्रवणावलम्बिना विराजमानः
 सकलविषयोपभोगनिवृत्त्यर्थमुपपादितेन ललाटपट्टके त्रिसत्ये-
 नेव भस्मत्रिपुण्ड्रकेणालंकृतो गगनगमनोन्मुखबलाकानु-
 कारिणा स्वर्गमार्गमिव दर्शयता सततमुदग्रीवेण स्फटिकमणि-
 कमण्डलुनाध्यासितवामकरतलः स्कन्धदेशावलम्बिना कृष्णा-
 जिनेन नीलपाण्डुभासा तपस्तृणानिपीतेनान्तर्निष्पतता धूम-
 पटलेनेव परीतमूर्तिरभिनवविससूत्रनिर्मितेनेव परिलघुतया
 पवनलोलेन निर्मांसविरलपार्श्वकपञ्जरमिव गणयता वामांसा-
 वलम्बिना यज्ञोपवीतेनोद्भासमानो देवतार्चनार्थमागृहीतवन-
 लताकुमुमपरिपूर्णपर्णपुटसनाथशिखरेणापाट्टदण्डेन ध्यापृत-
 सव्येतरपाणिर्विषाणशिखरोत्खातामुद्दहता स्नानमृदमुपजात-
 परिचयेन नीवारमुष्टिसंवर्धितेन कुशकुमुमलतायास्यमानलोल-
 दृष्टिना तपोवनमृगेणानुयातो विटप इव कोमलवल्कलाट्टत-
 गरीरो गिरिरिव समेखलो राशुरिवासकृद्रास्यादितसोमः
 पद्मनिकर इव दिवसकरमरोचिपो नदीनटतरुरिव सततजल-
 शालनविमलजटः करिकल्भ इव विरुचकुमुददलशकलसित-
 दगनो द्राणिरिव कृपानुगतो नक्षत्ररागिरिव चित्रमृगकृत्ति-

काश्लेपोपशोभितो घर्मकालदिवस इव क्षपितबहुदोषो जल-
 धरसमय इव प्रशमितरजःप्रसरो वरुण इव कृतोदवासो हरि-
 रिवापनीतनरकभयः प्रदोषारम्भ इव संध्यापिङ्गलतारकः
 प्रभातकाल इव, चालातपकपिलो रविरस्य इव दृढनियमिताक्ष-
 चक्रः सुराजेव निगूढमन्त्रसाधनक्षपितविग्रहो जलनिधिरिव
 करालशङ्खमण्डलावर्तगर्तो भगीरथ इवासकृद्दृष्टगङ्गावतारो
 मधुकर इवासकृदनुभूतपुष्करवनवासो वनचरोपि कृतमहा-
 लयप्रवेशोऽसंयतोपि मोक्षार्थी सामप्रयोगपरोपि सततावलम्बि-
 तदण्डः सुप्तोपि प्रबुद्धः संनिहितनेत्रद्वयोपि परित्यक्तवाम-
 लोचनस्तदेव कमलसरः सिस्नासुरूपागमत् ।

हारीतवर्णनम्—

३४—इत्येयम्—इत्थम् । मयि—वैशम्पायने । चिन्तयत्येष
 विचारयत्येष । हारीतनामा—मुनिकुमारकः । तदेव कमलसरः
 सिस्नासुः । उपागमत् ॥ तस्मात्—पूर्वोक्तात् । सरसः—पम्पा-
 ख्यात् हृदात् । नातिदूरवर्तिनि—किञ्चित् समीपस्थे ।
 तपोधने—तपस्याकानने वा पुण्यारण्ये । जाबालिः नाम महा-
 तपाः—तन्नामा परमतापसः । मुनिः—ऋषिः । प्रतिपसतिस्म—
 उपास । तत्तनयश्च—जाबालिसुतः । मुनिकुमारकः—ऋषि-
 सूनुः । मुनिश्चासौ कुमारकः सः । ननुमुनेः कुमारकः इति पृष्टी-
 तत्पुरुषः । अन्यथातस्य जाबालिकुमारत्वं नस्यात् इत्यर्थः ।
 सत्यामपिकौमारावस्थायाम् तस्य मुनित्वात् ॥ हारीतनामा—
 एतन्नामकः । हारीत इति नाम यस्य सः । सनत्कुमार इय-
 धैधात्र इव सनत्कुमारोऽधैधात्र इत्यमरः । सनत् सदा कुमारः

समूहः । खाण्डव वनदिधत्तया—खाण्डवाख्यारण्यं भस्मीकर्तुं ।
 कामया । खाण्डवस्य घनस्य दिधत्ता तया । दग्धुमिच्छातया ।
 दह् + सन् + दिधत् + अः अप्रत्ययादिति सूत्रेण दिधत् + टाप्
 दिधत्ता । कृतकपटवटुवेशः—विहितच्छलब्राह्मणरूपः । भग-
 वान्—महानुभावः । पावक इव—चन्द्दिरिव—पूर्वं श्वेतकिः
 नाम्नानृपेण प्रस्तुते द्वादश धार्पिके यज्ञे निरन्तरहविर्भक्षणात्
 जातमन्दाग्निरग्निः तं . निवारयितुमनेकौषधिपूर्णम्खाण्डवघनं
 नाशयितुम् इच्छुः द्विजेष्वेवमाधाय कृष्णार्जुनयोः सहायतया
 तद्वहनं धग्धवान् इतिमहाभारतकथा । तपोवनं देधतानूपुरा-
 नुकारिणा पुण्यारण्यदेधमंजीरसदृशेन । धर्मशासनकटककेनेव—
 गुरुदत्तधर्मोपदेशरक्षणमण्डलाकारस्थितसैन्येन इव । धर्मस्य
 शासनायकटकस्तेन । दक्षिणश्रयणावलम्ब्यना घामेतरभोत्रस्या-
 यिना । दक्षिणं श्रयणमवलम्ब्यते तेन । स्फाटिकेन—स्फटिकनिर्मि-
 तेन । अक्षयलयेन-मण्डलाकारप्रोतजयमालया । घिराजमानः—
 शोभमानः । सकलविषयोपभोगनिवृत्त्यर्थम् । निखिलेन्द्रियार्थ-
 चन्दनादि सेधननिवारणार्थम् । उपपादितेन—निर्मितेन । सक-
 लानां विषयाणाम् उपभोगस्यनिवृत्तये इदं तत् । त्रिसत्येनेय—
 शपथत्रयेण इव । त्रयाणां सत्यानां समाहारः त्रिसत्यम् तेन ।
 यात्रार्घ्यतस्यनेति स्त्रीत्वनिषेधात् द्विगोरिति नङोप् ॥ ललाटपट्टके—
 मालफलके । भस्मत्रिपुण्ड्रकेण—भूतितिव्यग्रप्राप्तयेण । त्रया-
 णांपुण्ड्रकानां समाहारः त्रिपुण्ड्रकम् भस्मनः त्रिपुण्ड्रकं यस्य
 तेन ! अलंकृतः—शोभितः । गगनगमनोन्मुपयत्नाकानुका-
 रिणा—आकाशोत्पतनोर्ध्वाननवकाङ्क्षनासदृशेन । गगनेगमना-
 योन्मुखी या यत्नाका तामनुकरोति तेन । स्वर्गमार्गम्—नाक-
 पथम् । दर्शयता इव—बोधयता इव । सततम् अविरतम् ।
 उद्ग्रीयेण—ऊर्ध्वकंधरेण—स्फटिकमणिकमण्डलानुना—स्फटिक
 पापाणिर्मितजलपात्रेण । अध्यासितघामकरतलः—अधि-

दृष्टिदक्षिणेनरपाणिनलमागः । स्कंधदेशावलम्बिना—असप्रदेश-
 लम्बमानेन । नीलपाण्डुभासा—असितसितवतिना । नीला
 पाण्डुः भाः यस्य तेन । तपस्तृष्णानिपीतेन—तपस्याधि-
 क्योत्कण्ठानिगीर्णेन । तपसः तृष्णा तथा निपीतम् तेन । तपो
 मेघधतामित्यभिप्रायेण हारीतेन धूमपटलं पीतमिति भावः ।
 अयं धूमपस्तपस्वीत्यर्थः । अन्तर्निष्पतता—उदराभ्यन्तरान्निर्ग-
 च्छता । धूमपटलेनेय—धूमराशिना इय । कृष्णाजिनेन—असित-
 मृगचर्मणा । “अजिनं चर्मं कृत्तिः स्त्रीत्यमरः । परीतमूर्त्तिः—
 आयुतदेहः । अमिनययिसम्प्रनिर्मितेनेय—नवीनमृणालतन्तु
 विहितेनेय । परिलघुतया—परमसूक्ष्मतया । पवनलोलै-
 मरुद्यपलेन । निर्मांसविरलपाद्वर्धकपञ्जरम्—मांसरहितकतिपय-
 कुक्षिस्थाम्बिसमूहम् । निर्मांसं विरलम् यत् पार्श्वकम् तस्य
 पञ्जरम् तत् । गणयता इय—परिसंख्याता इय । वामांसावल-
 म्बिना—दक्षिणेनरस्कंधाधयेण । यज्ञोपवीतेन—यज्ञसूत्रेण ।
 उद्गमासमानः—दीप्यमानः । देवताखनार्थम्—सुरपूजनाय ।
 आगृहीतघनजनाकुसुमपरिपूर्णपर्णपुटसनायशिखरेण—स्वीकृत-
 विपिनयहिलपुष्पापीनपत्रनिर्मितपात्रसहितोपरिभागेन । आगृ-
 हीतानि घनलताभ्यः कुसुमानि तैः परिपूर्णैः पर्णपुटेन सनाथं
 शिखरं यस्य तेन । आपाद दण्डेन—पालाशयष्टिना । व्यापून-
 मध्येनरपाणिः—सन्ध्यापारदक्षिणकरः । विप्राण्यशिखरोत्तरा-
 ताम्—शृङ्गाग्रमागोत्पाटितां । स्नानमृदम्—अभिषेकमस्तिकाम् ।
 उद्वयहता—धारयता । उपजातपरिचयेन सम्प्राप्तमैत्रीकेण ।
 नीयारमुष्टिसंघटितेन—मुष्टिपरिमितमुनिधान्यपोषितेन । कुश-
 कुसुमलतायाम्यमानलोलदृष्टिना—दमपुष्प धतनिविलयमानच-
 पल चतुरा । कुशः कुसुमैः लतामिद्व आयास्यमाने—अनप्य
 लोले दृष्टी यस्य तेन । तपोवनमृगेण—पुण्यपारण्यम्परिणेन ।
 अनुगम्यमानः—पश्वान् श्रियमाणः । पिटपाप—तद्व्याप्य ।

कोमलवल्कलावृतशरीरः—मृदुलवल्कलाच्छ्रद्धदेहः । कोमलेन
 वल्कलेनावृतं शरीरं यस्य सः । गिरिरिध—पर्वतइव । समेखलः—
 मौञ्जकटिसूत्रसहितः पक्षे मध्यभागसहितः । राहुरिध—
 संहिकेय इव । असकृदास्वादित सोमः । पौनःपुन्यपीतसोम-
 घल्लिरसः । पक्षेभृशंपीतचन्द्रः । असकृत् आस्वादितः सोमः
 येन सः । पद्मनिकर इव—कमल निचय इव—दिवसकरमरी-
 चिषः—दिनकरकरपायी । दिवसकरस्यमरीचिपिपिनि सः । नदी
 तरुण्य—सरित्कूलजातवृक्षइव ॥ सनतजलक्षालनयिमलजटः—
 त्रिसंध्यायगाहननिर्मलशिरःकेशसमूहः । पक्षे निरन्तरधारिमा-
 र्जनस्यच्छाशयः । करिकलभइव—गजशावक इव । विकचकुमु-
 ददलशकलसितदशनः—विकसत्कैरवपत्रम्बुडायदातदन्तः ।
 विकचानां कुमुदानां दलानां शकलयत् सिताः दशनाः यस्य सः ।
 द्रौणिरिध—अश्वत्थामेव । कृपानुगतः—सद्यः । पक्षे कृपा-
 चाव्यानुगामी । कृपां पक्षे कृपम् अनुगतः सः । नक्षत्रराशिरिय—
 तारासमूह इव । चित्रमृगकृत्तिकाश्लेषोपशोभितः । शयलहरिण-
 त्वर्मावरणदीप्तः । पक्षेचित्रमृगशिरःकृत्तिका श्लेषानामकनक्षत्रा-
 लंकृतः । चित्रस्य मृगस्य वा कृत्तिका तस्या आश्लेषेणोपशो-
 भितः सः । पक्षे चित्रा च मृगश्च कृत्तिका चश्लेषा च तै रूप-
 शोभितः सः । घर्मकालदिवस इव—निशाघदिनमिव । क्षपित-
 बहुदोषः—नाशितविविधाधर्मः । न्यूनीकृतनिशः । क्षपिता
 दोषाः येन सः पक्षे क्षपिता दोषारात्रियेनसः । जलधरसमप
 इव—घनागमकाल इव । प्रशमितरजःप्रसरः—नियारितरजो-
 गुण विस्तारः । पक्षेदूरीकृतधूलिपुखः । प्रशमितः रजःप्रसरो येन
 सः । पक्षे प्रशमितरजसां प्रसरो येन सः । वरुणइव—वचेनाय ।
 कृतोदपासः—विहितजलनिवासनियमः । हरिरिय—विष्णुरिय ।
 अपनीतनरकमयः—नियारितनिश्रुतिगतिमीतिः । पक्षे नाशित-
 नरकासुखीः । प्रदोषारम्भ इव—दिनान्तसमारम्भकाल इव ।

सध्यापिङ्गलतारक — सार्यं समयकडारवर्णकनीनिः । पक्षे
 रजनी मुखकपिलवर्णनक्षत्रः । सध्यावत् पिङ्गले तारकेयस्य सः ।
 पक्षे सध्यायां पिङ्गला तारकाः यस्मिन् । (छुटोऽपि चक्रवर्त्ती-
 स्यात् पीततारक चक्षुषा) इतिसामुद्रिकश्च खोक्तलक्षणात् स
 महापुण्यइति भावः । प्रभातकाल इव—प्रत्युपइव । घालातप-
 कपिलः—नधीनालोफपिङ्गलवर्णः । घालातप इव पक्षे घाला-
 तपेन कपिलः सः । रविरव्यइव—सूर्यस्यन्दत इव । दृढनिय-
 मिताक्षचक्र—सयलव्यवस्थापितेन्द्रियसमूहः । पक्षे प्रयत्नयद्धधु-
 वरपाङ्ग । दृढनियमितमक्षचक्रं येन सः । पक्षे दृढं नियमितः
 अक्ष चक्राणि च यस्मिन् सः । सुराजेश—शोभननृपइव—शोभ-
 नश्चासी राजा सः । अथ राजाह सगिभ्यष्टृज् इतिसूत्रेण समा-
 सान्तं दच न भवति । नपूजनादितिनिषेधात् । निगूढमंत्रसाध-
 नक्षपितृविग्रह—गुप्तजप्यसिद्धिं वृश्चित देहः । पक्षे—रहस्यमंत्र-
 णावरणनिवारितयुद्धः । निगूढमंत्र साधनम्—तेन क्षपितः
 विग्रहो येन सः । पक्षे निगूढेन मंत्रसाधनेन क्षपितः विग्रहो
 येन सः । जलनिधिरिव—सागर इव । करालगन्धमण्डलायर्श-
 गरीः—उन्नतायननशंश्चक्रघालाकारमिन्द्र । महार्शग चक्र-
 घालाकारजलम्रमिध्यदरः । करालो यः शंखः तस्य मण्डलायर्श-
 पत् (नाभि) गच्छोपम्य पक्षान्तरे यस्मिन् सः । भगौरव इयम्-
 र्यर्धशीयनश्रामकनृप इव । असहृत् दृष्टगंगावतार — अनेकयारा-
 पनोक्तिभगौरव्ययतरण हरिद्वारनामकस्थानः । पक्षे यदुयार् आ-
 लोचनजान्दयोनिष्पन्नः । मधुकर इव—ममर इव । अमहत्—
 भूयः । अनुभूतपुष्करवनवास — मेघिनपुष्कराख्य तीर्थतटारगवा-
 पम्पान । पक्षे—उपभूतपद्मवन निवास । अनुभूत पुष्करे वने वा
 पुष्कराणां वने वासो येन सः । वनचरोऽपि एतमहालयप्रवेश—
 अरण्यचारी अपि विहितदृढदृष्टालिकानिवेशः । इति विरोधः । वि-
 दितपामात्रमध्याम इतिपरिहारः । एत महासदेवु प्रवेश येन सः ।

सिद्धान्तपक्षे कृतःमहालये परमात्मनि प्रवेशो ध्यानं येन सः । असंयतोऽपिमोक्षार्थी—विषयाबद्धोऽपिमुमुक्षुः इतिविरोधः एव स्वतसिद्धत्याद्मुक्तोः तथासति ॥ संयमरहितोऽपि मोक्षाकांक्षी भविष्यति काले संयमाश्रयणात् तस्य मुमुक्षुत्वादितिभावः इति-परिहारः । धारणाध्यानसमाधिरितित्रयाणाम् योगसाधनानां संयम इति संज्ञास्ति । सामप्रयोगपरोऽपि सतताबलम्वितदण्डः—सामनामकपूर्वकर्तव्योपाय तत्परोऽपि निरन्तरसमाधितदण्डाख्य चतुर्थोपायः इति विरोधः परिहार पक्षे तु—सामवेदानुष्ठानपरा-यणोऽपि अनारतसमाधित ब्रह्मचारिचिन्हयष्टिकः । सततमय-लम्वितोदण्डो येन सः । सुप्तोऽपि प्रबुद्धः—निद्रितोऽपि जाग-रितः इति विरोधः परिहारपक्षेतु ब्रह्मज्ञानरहितोऽपि ईश्वर विषयक प्रौढज्ञानवान् । अथवा सा शब्दः अंटाघातकः शोभनाः साः यस्य सः सुप्तः । सुजटोऽपि ज्ञानवान् इत्यर्थः । सा जटायां च राक्षस्यामिति हैमः । सन्निहित नेत्रद्वयोऽपि परित्यक्तयाम-लोचनः—सम्पन्नलोचनयुग्मोऽपि हीनदक्षिणेतरेत्रैः इतिविरोधः परिहारपक्षेतु परित्यक्ता यामलोचना येन सः । तिरस्कृतकामि-नीकामः इतिभावः । तदेव—पम्पात्यमेव कमलसरः । पद्म-तडागम् । सिस्नासुः—स्नातुमिच्छुः । उपागमत्—प्राप्तवान् ।

34. Now while I was yet thinking in this strain or manner,—*there lived in a 'penance-grove' (a sacred grove in which ascetics perform their religious austerities) or 'penance-forest,' situated not very far from that (aforesaid *Pampā*) lake, a very austere sage named *Jābālī* (or a sage named *Jābāl* of great penance, i. e., doing severe penance or performing great religious austerities)*, —there

*This clause, which does not properly fit in with the rest of the

came, by the same route or by that very path (as the old hunter had gone), with a desire to take a bath or perform his ablutions (lit. 'desirous of bathing') in that very lake of lotuses, his (१८, of the aforesaid sage Jabāli's) son, named *Harita*, an ascetic boy or young ascetic, *who* was like *Sanathumara*, as it were, with his mind having been purified or made pure by (the study of) all (the different branches of) learning or knowledge, *who* was being followed by other ascetic boys or youths (or other young ascetics, —lit 'boys who had or boys of those who had panance alone as their wealth') of the same (१८, an equal or corresponding) age,—*whose* form or body was, on account of its very great effulgence, difficult to look at, and as such was like a second or another Illustrious Sun, as it were, which (also) on account of its very great splendour or brilliance is difficult to gaze at [or, '*who*, with his form or body being difficult to look at on account of its very great effulgence, was like a second or another glorious sun, as it were, (being likewise difficult to gaze at on account of its very great brilliance or dazzling splendour')],—*who*, (on account of his great brilliance or lustre) seemed as though he had been dug or carved out of the orb or disc of

sentence in its usual construction seems to be more or less in the nature of a parenthetical insertion. It is complete in itself and has been allotted the same place in this translation as it occupies in the original Sanskrit being separated from the rest of the sentence by dashes which provide the necessary parentheses for it.

the rising sun, as it were,— as though he had his limbs formed out of the flashes of lightning,—as though he had his form or body besmeared or anointed on the outer side or externally with the liquid of heated or molten gold (ऽ ए, with the liquefied or melted gold), as it were—*who*, on account of the flashing lustre of his body, that was pure and slightly tawny (in colour), made the day appear as though it were endowed with the newly risen sun or the morning sun beams (lit 'with the early heat of the sun,' 'with 'the heat of the morning sun,' ऽ ए with the morning light of the sun), and the forest or wood as though it were on fire or involved in a (forest) conflagration,—*who*, being endowed with a mass or 'cluster of matted hair, that were reddish in colour like well-heated or red hot iron, that were purified or sanctified with a bath (ऽ ए, on account of their being washed in the course or process of a bath in the holy waters of streams) at many a sacred place or place of pilgrimage, and that were hanging down or about the region of his shoulders, and having the tufts or locks of hair on (the crown of) his head tied up or fixed up firmly (in a place), was like the venerable or glorious God of Fire, as it were, who, with the desire of burning down or consuming up with its flames the *Khāṇḍava* forest, had (formerly) assumed or put on the false appearance or fraudulent disguise of a young Brahmana or religious student (or it might also mean "assumed or put on

the appearance or disguise of a false or fictitious young Brahmana' etc),—*who* was looking bright or splendid on account of a crystal rosary or string of crystal beads, that resembled the anklets of the nymphs or deities of the penance forest, that was like a circle or chain (the word '*kataka*' also means 'a host or army') of religious edicts or commandments, as it were, and was suspended or hanging from his right ear,—*who* was adorned or decorated with a *tri lineal mark* (three horizontal lines) of ashes, made on his broad forehead with a view to (enable him to) abstain [or with the object or purpose of (successfully) abstaining] from the enjoyment of all (worldly) objects, as though it were the '*thrice repeated vow*' or firm resolve (of his abstention from or total negation of the same) [or it might mean, '*the three fold truth*', as it were expressed in *thought, word and deed*],—the palm of *whose* left hand was occupied by (i.e. who held in his left hand) a *Kamandalu* or water pot (i.e., a vessel with a spout, such as is generally carried by ascetics) made of crystal stone, that resembled inasmuch as it had its neck always or continuously standing (i.e. remaining) erect, a female crane with its neck or face turned upwards (towards the sky) while (in the act of) flying (i.e., at the time of flying,—lit 'going') up into the sky, and seemed (as such) as though it were pointing out (to him) the way or path of heaven, as it were—*who* had his body covered with (lit 'surrounded by') a dark deer skin

or the dark skin of a deer, that was hanging down or suspended from the region of his shoulders, and was possessed of or endowed with a blue and pale white lustre or splendour, and that looked like a mass or column of smoke, as it were, which he had drunk in on account of (or in the course of) a thirst or eager desire for (accomplishing his vow of) penance, and which was (as though now) coming out of (or from within) him (and enveloping his body),—*who* was looking bright or splendid (lit 'shining' or 'radiant') with (s e, on account of his putting on or wearing) a sacred thread, that (was so thin and fine that it) seemed as though it were made of the fibres of a fresh lotus or water lily, that, on account of its extreme lightness (s e, being very light), was set in motion by or fluttering about in the wind, that was hanging down or suspended from his left shoulder, and that seemed (as such or in that state) to be counting or taking the number, as it were, of the (bones forming the) framework or skeleton of his ribs that were fleshless or devoid of any large quantity of flesh and very thin or situated wide apart from one another,—*whose* right hand (lit hand 'other than the left') was, or who had his right hand occupied by (s e, who held in his right hand) a staff of *Pūdāra* tree, the top of which had (or was endowed or provided with) a hollow or (vessel like) cavity made of leaves that was filled up with or full of (s e, continued) flowers taken or plucked from the forest creepers for

the purpose of (performing) the worship of the deities, —*who* was being followed by a deer of the penance-grove or hermitage, that carried the clay or earth (to be applied by the sage to his body by way of purification at the time) of his bath or ablution, dug up by it) with the ends or points of its horns, that had become familiar (lit. 'had its acquaintance produced') with him, that had been brought up with or fed upon handfuls of wild rice, and that had its eyes or the eyes of which were, made restless on account of their being exercised (i. e., exerted or attracted) by the *Kusha* grass, flowers and the creepers [The plain sense is that the deer cast longing or greedy eyes upon these delicate articles of his food that were being carried by the sage in his hand, and hence his eyes had become restless or uneasy over the same], —*who*, like a tree (covered or wrapt up all over with its soft or delicate bark), as it were, had his body covered or clad in with a soft or fine bark (garment), —*who*, like a mountain (having or being possessed of slopes), as it were, was endowed with a girdle or had a girdle (of Munja grass) on (his waist), —*who*, like *Rahu* or the constellation of the ascending node (having the moon frequently swallowed or seized by him during eclipses), as it were, had the *Soma Juice* repeatedly (lit. 'more than once') tasted or drunk by him, —*who*, like a heap or bed of lotuses (that bloom forth on account of their contact with or 'drinking in' of the rays of the sun) as it were, had drunk in the rays of the sun (i. e., had

exposed himself to the heat of, and also gazed at the sun in the course of the various kinds of his penances),—*who*, like a tree on the bank of a river (having its *fibrous roots* clear of or free from mud or other impurities, on account of their being constantly washed with its waters), as it were, had his *matted or entangled locks of hair* (kept quite) clean or free from any external impurities, owing to their being constantly washed with water,—like the young one of an elephant (having *tusks* that are white like the pieces of the petals of fully blown or expanded lilies or white lotuses), *whose teeth* were (similarly or likewise) pure or white like the pieces of the petals of fully blown lilies or white lotuses,—*who*, like (Ashwatthama) the son of (the great archer and preceptor) *Drona*, (following or being followed by *Kṛpā*—his maternal uncle) as it were, was possessed of *compassion* or endowed with (lit 'followed or sought after by') a *tenderness of feelings* (for all)—*who*, like a cluster or collection of stars (being adorned, *i. e.*, provided or endowed, with the constellations or lunar mansions called the *Chitrā*, *Mṛiga shīras*, *Kṛttikā* and *Ashleshā*), as it were, was looking adorned or decorated on account of his *contact with* (or the fact of his putting on) *the skin of a variegated deer*,—*who*, like a day in summer or the hot season (having a *great part of the night* reduced or shortened in duration, referring to the shortness or shorter duration of nights in summer), as it were, had *many of his faults* (such as lust, anger etc.),

suppressed or destroyed—*who*, like the rainy season
 (lit 'the time or season of the clouds or *water bearers*',
 —when the *diffusion or scattering abroad of the dust*
 ■ laid still or settled down), as it were, had the flow
 or free course (i.e., the working or growing operation)
 of his passions or emotional quality tranquillised
 or appeased (i.e., completely quelled or put down),
 —*who*, like Varuna or the presiding deity or god of the
 element of water (having his natural abode or in-
 dwelling provided for in water), as it were, had under-
 gone or performed the (particular) penance of standing
 or remaining in water (in the cold or the winter season),
 —*who*, like Hari or Vishnu (having the fear of the *de-*
mon named Naraka or Narakāsura banished from him),
 as it were, had (all) the fear of (his going to) *hell* remov-
 ed or taken away (from him),—*who*, like the beginning
 of an evening (when or in which the stars are tawny in
 the evening twilight), as it were, had his pupils (render-
 ed) tawny like the evening twilight,—*who* like the time
 of morn or day break (being rendered tawny by the
 morning light or early heat of the sun), as it were,
 was tawny or yellowish brown (in complexion) like
 the morning light of the sun,—*who*, like the chariot
 of the sun (having its *axle and wheels* firmly fixed
 or well fastened), as it were, had *all* or the *entire*
body of his senses firmly controlled or thoroughly
 checked or restrained,—*who*, like a good or wise
 king (having (all sorts of) *hostilities or war*
 suppressed, removed or prevented by means of ■

secret counsel or well-protected secret plans and (also well equipped) army], as it were, had his body (quite) emaciated by or on account of his having had secret recourse to the sacred verses or mystical syllables as the means of accomplishing (his penance, or attaining to supernatural powers — *i. e.*, by the secret performance of his penances or austerities, or the secret repetition or recitation with appropriate rites of *Mantras* or incantations,—mystical syllables, verses or formulae etc., with a view to secure supernatural or high spiritual powers),—*who*, like the sea or ocean (having or in which there are large or formidable collections of conch shells [or circular conch-shells], whirl pools and deep pits), as it were, had on the high (otherwise terrible or formidable) region of his temporal bones or temples, a circle of hair curling backwards and (also) a depression or dimples (on it),—*who*, like Bhagiratha (having often or several times seen the descent of the Ganges), as it were, had often seen (in the course of his frequent baths) the flight of steps leading to the (sacred) water of the Ganges, (or the sacred landing places or Ghats of the Ganges),—*who*, like a bee [having frequently experienced the fragrance or perfume of a forest of lotuses,—or having had frequent experience (or the joy) of a residence in a grove or forest of lotuses (blue lotus flowers)], as it were, had often or several times (*i. e.*, repeatedly) undergone the experience of living or a residence in the woods of *Pushkara* (a celebrated

sacred place of pilgrimage near Ajmere;—*i. e.*, he had often visited that place),—*who*, though dwelling in or an inhabitant of the forest, had yet made his entrance into a *great dwelling* or large house or mansion (inasmuch as he had effected his entry into or become solely absorbed in *the Supreme Being* or the great universal spirit,—‘*in, the pleasure stroll or rambling through the great, universal spirit,*’—*i. e.* he had attained by his constant contemplation and meditation the perfect knowledge of Brahma or communion with the Supreme Being),—*who*, though not bound or fettered (by any worldly ties), yet longed for liberation or salvation (*i. e.*, prayed or begged for emancipation of the soul from the continual circle of births and deaths;—or, it might also mean, ‘*who*, though he had not restrained himself or his senses, *i. e.*, notwithstanding or in spite of the absence of check or restraint of his senses, yet longed for liberation, inasmuch as he was unassailed or not bound by any worldly ties’),—*who*, though ‘given up to the study or recitation of the *Sāma Veda*,’ yet always carried or supported himself on a staff or stick [or *who*, though devoted to the practical application of the remedy of conciliation (which is one of the four well-known political methods of dealing with a question), yet always resorted to the remedy of punishment],—*who*, though *asleep*, was yet (always) wakeful or ‘*awakened*,’ (inasmuch as he was always alive to or thoroughly conversant with spiritual

wisdom or knowledge, i e., was wise and learned, — '*intellectually and spiritually awakened*') [the other sense is this : 'who, though he had a fine '*Jata*' or was possessed of or endowed with beautiful locks of matted hair ('*सु*' meaning fine or beautiful and '*ज*,' a *Jata* or lock of matted hair), was yet wakeful etc] — (and lastly) *who*, though he was endowed with both his eyes (lit 'though he had both his eyes present or placed near together'), was yet wanting in or devoid of ('bereft of') his *left eye* [inasmuch as he had completely given up or discarded (i e., wholly forsaken or abandoned—the society of) *women* (i e., had no concern, or was devoid of any association whatsoever, with women)]

३५—प्रायेणाकारणमित्राण्यतिकरुणाद्राणि च सदा खलु भवन्ति सतां चेतांसि । यतः स मां तदवस्थमालोक्य समुपजातदयः समीपवर्तिनमृषिकुमारकमन्यतममब्रवीत् । अयं कथमपि शुकशिशुरसंजातपक्षपुट एव तरुशिखरादस्मात्परिच्युतः । श्येनमुखपरिभ्रष्टेन वानेन भवितव्यम् । तथा हि । अतिदवीयस्तया प्रपातस्याल्पशेषजीवितोयमासीलितलोचनो मुहुर्मुहुर्मुखेन पतति मुहुर्मुहुरत्युल्बणं श्यसिति मुहुर्मुहुश्चक्षुपुटं विवृणोति । न शक्नोति शिरोधरां धारयितुम् । तदेहि यावदेवायमसुभिर्न वियुज्यते तावदेव गृहाणेममवतारय सलिलसमीपम् । इत्यभिधाय तेन मां सरस्तीरमनाय-

यत् । उपसृत्य च जलसमीपमेकदेशनिहितदण्डकमण्डलुरा-
 दाय स्वयं मां मुक्तमयत्रमुत्तानितमुखमङ्गल्या कतिचित्सलि-
 लविन्दूनपाययत् । अम्भःक्षोदकृतसेकं च समुपजातनवीन-
 प्राणमुपतटप्ररुढस्य नलिनीपलाशस्य जलगिरायां छा-
 यायां निर्धाय समुचितमकरोत्स्नानविधिम् । अभिपेकावसाने
 चानेकप्राणायामपूतो जपन्पवित्राण्यघमर्पणानि प्रत्यग्रभर्ग-
 रुन्मुखो रक्तारविन्दैर्नलिनीपत्रपुटेन भगवते सवित्रे दत्त्वार्य-
 मुदतिष्ठत् । आगृहीतधौतधवलवल्कलश्च सहज्योत्स्न इव
 संध्यातपः करतलनिर्धूननविशदजटः कमण्डलुमापूर्य शुचिना
 सरोवारिणा प्रत्यग्रस्नानार्द्रजटेन सकलेन तेन मुनिकुमारक-
 कदम्बकेनानुगम्यमानो मां गृहीत्वा तपोवनाभिमुखं शनैर-
 गच्छत् ।

वैशम्पायनजलपानादि वर्णनम्—

३५—प्रायेण—वाहुल्येन । अकारणमिश्राणि—निष्प्रयोजन-
 सौदाह्वयन्ति । अतिकठणाद्राणि च—नितान्तकरुणासमुपेतानि ।
 अतिशया करुणानया आद्राणि तानि । तृतीया तत्पुरुषः ।
 सताम्—महात्मनाम् ॥ चेतांसि—मानसानि । सदा—सर्वदा ।
 यत् निश्चयेन । भवन्ति—जायन्ते । यत्—यस्मात् । सः—हा-
 रीतः । माम्—वैशम्पायनम् । तदघस्यम्—पूर्वोक्तदुर्दशासम्प-
 नम् । आलोक्य—दृष्ट्वा । समुपजातकरुणः—उत्पन्नदयः ।
 समीपवर्तिनम्—अन्तिकस्थितम् । अन्यतमम्—एकतमम् । ऋषि-
 कुमारकम्—मुनिसुतम् । अग्रधीत्—उक्तवान् । अयम्—शुक-
 शिशुः पपः कीटशायकः । असञ्जातपद्मपुट एव—अनुत्पन्नपद्म-

युगल एव । न सञ्जातं पक्षपुटं यस्य सः । बहुव्रीहिः अन्यपदार्थं
 प्रधानः । अस्मात्—अमुष्मात् । तर्क शिखरात्—तापिच्छवृद्धो-
 परिभागात् । कथमपि—अनिर्दिष्ट कारणेन । परिच्युतः—परि-
 भ्रष्टः । या—अथवा । अनेनशुकशिशुना । श्येनमुखपरिभ्रष्टेन—
 पक्षिमारयदनपरिच्युतेन । श्येनस्यमुखमूतस्माद् परिभ्रष्टस्तेन ।
 पच्छीतत्पुरुषगर्भितपञ्चमीतत्पुरुषः । भवितव्यम्—वर्तितव्यम् ।
 तथाहि । अयम् शुकशिशुः । प्रपातस्य अतिदधीयस्तया अत्यु-
 च्छतया । अल्पशेषम् स्तोकावशिष्टम् । जीवितम् आयुः । अल्पः
 शेषो यस्य तत् । अल्पशेषं—अल्पशेषजीवितं यस्य सः अल्प-
 शेषजीवितः तद्वत् सन् । आमीलितलोचनः—मुद्रितनयनः ।
 अयम् शुकशिशुः । मुहुर्मुहुः—धारंवारम् । अत्युत्थणम्—निता-
 म्स्तदीर्घम् । क्रियाविशेषणत्वाद् द्वितीया । वा उष्णम् । श्वासति-
 अनिति । मुहुर्मुहुः भूयोभूयः । मुरेन—आननेन । पतति—
 भ्रंशते । मुहुर्मुहुः—पुनः पुनः । चञ्चुपुटम्—स्वतुण्डम् । विवृ-
 णोति—उद्घाटयति । शिरोधराम् ग्रीवाम् । धारयितुम्—अव-
 लम्बितुम् । शकधृप् छागलाघटम् लम् कमसहाहर्हास्त्यर्थेषु इति-
 सूत्रेण शकपार्थकधातुयोगे तुमुन् । नशक्नोति—नोसमर्थः ।
 तदेहि—तस्मात्स्वमागच्छ । यावदेव—एत्कालपर्यन्तमूहि ।
 अयम्—पपः । अक्षुभिः—प्राणैः । नवियुज्यतेनात्यज्यते । ताव-
 देव—तत्कालमेव च । एनम् शुकशिशुं । गृहाण आदेहि । जल-
 समीपम् । अवतारय—नय । इत्यभिधाय—एवमुक्त्वा । तेन
 ऋषि कुमारकेन माम् । सरस्तीरम्—पम्पाख्यं हृदतटम् । अनाय-
 यत्—प्रापयत् । नीधातुना योगात् कर्मद्वयम् नीधातोर्द्विक-
 र्मकत्वात् । जलसमीपम्—सलिलसन्निधौ । उपसृत्य—गत्वा ।
 एकदेशनिहितदण्डकमण्डलुः—एकस्थानस्थापितयष्टिजलपात्रः ।
 एकश्चासौदेशस्तस्मिन् निहितः दण्डः कमण्डलुश्च येन सः ।
 बहुव्रीहिः । मुक्प्रयत्नम्—त्यक्तजलपानादिव्यापारम् । माम्

उत्तानामिमुखम्—ऊर्ध्वाननम् । स्वेद्यम्—आत्मना । आदाय—
 गृहीत्वा । शृंगुल्या—करशापया । कतिचित्—अल्पान् । सलि-
 लचिन्दून्—जलपृषत्कणान् । अपाययत्—पापितवान् । अम्मः
 सोदहतसेकम्—धारिचिन्दुजनितसेचनम् । अम्मसः सोदेन कृतः
 सेको यस्य तम् । बहुव्रीहिः । समुपजातनवीनप्राणम् । उत्पन्न
 प्रत्यग्रचेतनम् । उपनटप्ररुढस्य नलिनीपलाशस्य-कूलप्रान्तजात-
 पद्मिनी पद्मस्य । तटस्य समीपमुपतटम् समीपार्थेऽप्ययीमायः ।
 उपतटं प्ररुढायाः नलिन्याः पलाशं तस्य । जलशिशिरायाम्—
 सलिलशीतलायाम् । जलस्य सेवेन शिशरा तस्याम् मध्यमपद-
 लोपी समासः । छायायाम्—अनातपे । निधाय—स्थापयित्वा ।
 यथासमुचितम्—यथायोग्यम् । स्नानविधिम् । अभिपेक क्रि-
 याम् । अकरोत् कृतवान् । अभिपेकायसाने—स्नानान्ते च । अने-
 कप्राणायामपूत—विधिधूपरुक्कुम्भकादियोगविधिपवित्रितः ।
 पवित्राणि अघमर्षणानि—जलदेयस्तुतिरूपस्तोत्राणि । जपन्—
 धुषन् । अघमृष्यते एमिस्तानि । करणेल्युद् । अघमर्षणानि—
 पापनाशकानि । उन्मुपः—सूर्यामिमुपः । ग्रहप्रमग्नैः—अचि-
 रादुद्धृतैः । रकारचिन्दैः—लोहितसरोजैः । नलनीपप्रपुटेन—
 कमलिनीपलाशपुटकेन । भगयते—ईश्वराय । सूर्याय । अघम्
 अञ्जलिजलम् । दद्या—समर्प्य । उदतिष्ठत्—उत्थितवान् ।
 आगृहीतधीतधयललकलः—धारितप्रक्षालितशुक्लपल्लवधप्रः ।
 आगृहीतम् धीतधयललकलं येन सः । (अनपथ) सज्योत्स्नः—
 चन्द्रिकासहितः । संध्यातप इय—सायंकालिकालोक इय । कर-
 तलनिर्धननविशदजटः—पाणितलास्फालनधिमलजटः । कर-
 तलाभ्यां निर्धननेन विशदा जटा यस्य सः । प्रत्यग्रस्नानाट्टंजटेन—
 अचिराभिपंक्रमार्जनकिस्रप्रसंपतकचेन । प्रत्यग्रेण स्नानेनाद्रां
 जटा यस्य तेन । सकलेन—समग्रेण । तेन पूर्योक्तेन मुनिशुमार
 कदम्पकेन—अग्निसूनुसमूहेन । अनुगम्यमानः—आग्रज्यमानः ।

माम् । शृहीत्या—तपोधनामिमुखम्—जाबालिपुण्याख्यसंमुखम् । शनैः = मन्दम् मन्दम् । अगच्छत्—जगाम् ।

35 Generally or for the most part, the minds of the good or benevolent persons are, indeed, always friendly (ः *e*, full of friendliness or friendly feeling) without any cause or motive and are also full of (lit moistened or saturated with) great compassion or tenderness of feelings (towards all) For he, seeing me lying in that (distressful and pitiable) condition, and having compassion aroused or produced in him (ः *e* being moved to pity), said to one of the ascetic boys or young ascetics, who was standing near him 'Somehow or other (by some unknown cause), this young one of a parrot has fallen down from the top of this (Tamala) tree even before (lit without) its wings have grown Or it may be that it has (ः *e*, it may have) fallen or dropped down from the mouth of a hawk For, having but a little life left in it on account of or owing to the very great distance or height of its (precipitous) fall, this (young parrot) with or having its eyes closed up, falls again and again on its face or mouth, breathes very hard or violently again and again or incessantly, and repeatedly or again and again opens up the hollow of its beak It cannot or is unable to hold or bear up its neck Therefore come and before it is separated from or is deserted by its life [lit 'Even as long as or so long as it is not deserted by its life, during the same (little

interval of) time', —i e., before its breath leaves it or before life departs out of it], hold it up and take or carry it (lit. 'make it or cause it to descend') near water' Having said this, he caused me to be taken or brought by him (i e., the young ascetic whom he had been so far addressing) to the bank of the lake And having approached (i e., gone near or moved towards) the water, and had his staff and water-vessel thrown or placed on (i e., removed to) one side of him, he, having himself taken me,—who had (by this time) given up all efforts or struggle (i e., who was now free from or had ceased to make any efforts for getting near water, being completely exhausted and helpless),—up, caused or made me, whose mouth or beak was raised up, drink a few drops of water with his finger And having placed (me),—who was sprinkled over with drops or small particles of water, and who had (thus or by this means) new life or fresh vigour created or produced in me, —under the shade, that was cool on account of (its contact with or the vicinity of) water, of a lotus leaf or lotus foliage growing (lit. 'grown') near or on the bank, he duly performed his (usual) ablutions And at the end or conclusion of his bath or ablution, being purified by the various practices of the restraining or suspending of breath ['प्राणायाम' is the 'restraining or suspending of breath', it consists of breathing in a peculiar way through the nostrils during the mental recitation of the names or attributes of some deity, and is differently

glossy on account of its having been wrung or twisted (or shaken out or agitated) with the palms of his hands, — he, having filled up his water-vessel with the pure or holy water of the lake, being followed by the whole body or group (lit. a multitude) of those ascetic youths or young ascetics, whose matted hair were (yet or still) wet or moist on account of their recent bath or ablution, slowly went or set out, (after, having taken or held me up (in his hands, i. e., taking me along with him), towards the penance-grove (lit. 'penance-forest') or hermitage.

३६—अनतिदूरमिव गत्वा दिशि दिशि सदासंनिहित-
 कुसुमफलैस्तालतिलकतमालहिन्तालवकुलबहुलैरेलालताकुलि-
 तनालिकेरीकलापैर्जललोत्रलयलीलवद्वपल्लवैरुल्लसितचूतरेणु-
 पटलैरलिकुलसङ्कारमुखरसहकारैरुन्मदकोकिलकुलकलापको-
 लाहलिभिरुल्लसितकीरजः पुञ्जपिञ्जरैः पूगीलतादोलाधि-
 रुढ्यनदेवतैस्तारकावर्पमिवावर्पमिनाग्रपिशुनं कुसुमनिरु-
 रमनिलचलितमनवरतमतिधवलमुत्सृजद्भिः संसक्तपादपै-
 काननैरुपगूढमचक्रितमचलितकृष्णसारजतशबलाभिरुल्लस-
 मलिनीश्लोहिनीभिर्मारीचमायामृगावलूनरुद्वीरुदलाभिर्दाशर-
 थिचापकोटिभक्तकन्दर्गविषमिततलाभिर्दण्डकारण्यस्यलीभि-
 र्यशोभितप्रान्तमागृहीतसमित्पुष्पमृद्भिरध्ययनमुत्तरणि

प्यानुगतैः सर्वतः प्रविशद्भिर्मुनिभिरशून्योपरुण्डमुत्कण्ठित-
 शिखण्डिमण्डलश्रूयमाणजलकलशपूरणध्वानमनवरताज्याहु -
 तिप्रीतैश्चित्रभानुभिः सशरीरमेव मुनिजनमभरलोकं निनी-
 पुभिरुद्धूयमानधूमलेखाछलेनावध्यमानस्वर्गमार्गगमनसोपान -
 सेतुमिवोपलक्ष्यमाणमासन्नवर्तिनीभिस्तपोधनसंपर्कादिवापग -
 तकालुष्याभिस्तरंगपरंपरासंक्रान्तरविविध्वपङ्क्तिभिस्तापस -
 दर्शनागतसप्तर्षिमालाविगाह्यमानाभिरिवातिविकचकुमुदवनमृपि-
 जनमुपासितुमवतीर्णं ग्रहगणमिव निशासद्ब्रह्मन्तीभिर्दीर्घिकाभिः
 परिवृतमनिलावनमितशिखराभिः प्रणम्यमानमिव वनलता-
 भिरनवरतमुत्तकुसुमैरभ्यर्च्यमानमिव पादपैरावद्धपल्लवाञ्जलि-
 भिरुपास्यमानमिव विटपैरुज्जजिरप्रकीर्णशुष्यच्छद्यामाक -
 मुपसंगृहीतामलकलवलीककन्धूकदलीलकुचपनसचूततालफलम
 ध्ययनमुखरवदुजनमनवरतश्रवणगृहीतवपट्कारवाचालशुककु-
 लमनेकसारिकोद्धुष्यमाणसुव्रह्मण्यमरण्यकुक्कुटोपभुज्यमान -
 वैश्वदेववलिपिण्डमासुन्नवापीकलहंसपोतभुज्यमाननीवारबलि -
 मेणीजिह्वापल्लवोपलिह्यमानमुनिबालरुमग्निकार्यार्धदग्धसिर्षि-
 मायमानसमितकुशकुसुममुपलभननालिकेररेसस्निग्धशिलात -
 लमचिरक्षुण्णवल्कलरसपाटलभूतलं रक्तचन्दनोपलिप्तादित्य -
 मण्डलरुनिहितकरवीरकुसुममितस्ततो विशिष्टभस्मलेखाकृत-
 मुनिजनभोजनभूमिपरिहारं परिचितशाखामृगकराकृष्टिनिष्का-
 स्यमानप्रवेश्यमानजरदन्धतापसमिभकलभकार्धोपभुक्तपतितैः

सरस्वतीभुजलताविगलितैः शङ्खवलयरिव मृणालशकलैः
 कल्पापितमृपिजनार्थमेणकैर्विपाणशिखरोत्खन्यमानविविधक -
 न्दमूलमम्बुपूर्णपुष्करपुटैर्वनकरिभिरापूर्यमाणवित्पालवालक -
 मृपिकुमारकाकृष्यमाणवनैवराहदंष्ट्रान्तराललग्नशालूकमुपजा -
 तपरिचयैः कलापिभिः पक्षपुटपवनसंधुक्ष्यमाणमुनिहोमहुता -
 शनमारब्धामृतचरुचारुगन्धमर्धपक्षपुरोडाशपुण्यपरिमलामोदि -
 तमविलिन्नाज्यधाराहुतिहुतशुग्धं कारमुखरितमुपचर्यमाणाति -
 थिवर्गं पूज्यमानपितृदैवतमर्च्यमानहरिहरपितामहमुद्दिश्यमान -
 श्राद्धरूपं व्याख्यायमानयज्ञविद्यमालोच्यमानधर्मशास्त्रं
 वाच्यमानविविधपुस्तकं विचार्यमाणसकलशास्त्रार्थमारभ्यमा -
 णपर्णशालमुपलिप्यमानाजिरमुपमृज्यमानोटजाभ्यन्तरमावध्य -
 मानध्यानं साध्यमानमन्त्रमभ्यस्यमानयोगमुपह्रियमाणवन -
 दैवताग्रलिं निर्वर्त्यमानमौञ्जमेखलं क्षाल्यमानवलकलमुपसंगृ -
 ह्यमाणसमिधमुपसंस्क्रियमाणकृष्णाजिनं गृह्यमाणगवैधुकं शो -
 प्यमाणपुष्करबीजं ग्रथ्यमानाक्षमालं न्यस्यमानवेत्रदण्डं
 संस्क्रियमाणपरिघ्राजकमापूर्यमाणकमण्डलुमदृष्टपूर्वं कलिकाल -
 स्यापरिचितमनृतस्याश्रुतपूर्वमनङ्गस्याञ्जयोनिमिव त्रिशुव -
 नवन्दितमसुरारिमिव प्रकटितवराहनरसिंहरूपं साहचर्यमिव
 कपिलाधिष्ठितं मधुरोपवनमिव बलावलीढदर्पितथेनुरुमुदयन -
 मिवानन्दितवत्सकुलं किंपुरुषाधिराज्यमिव मुनिजनगृहीत -
 जलकलशाभिपिच्यमानदुमं निदाघसमयावसानमिव प्रत्या-

सन्नजलप्रपातं जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिं
 हनुमन्तमिव शिलाशकलप्रहारसंचूर्णिताक्षास्थिसंचयं खाण्ड-
 वविनाशोद्यतार्जुनमिव प्रारब्धाग्निकार्यं सुरभिविलेपनधरमपि
 सतताविर्भूतहव्यधूमगन्धं मातङ्गकुलाध्यासितमपि पवित्रमुल्ल-
 सितधूमकेतुशतमपि प्रशान्तोपद्रवं परिपूर्णद्विजपतिमण्डलस-
 नाथमपि सदासंनिहिततरुगहनान्धकारमतिरमणीयमपरमिव
 ब्रह्मलोकमाश्रममपश्यम् ।

जावालेः मुनेराश्रमवर्णनम्—

३६—अनतिदूरमिषमत्वा आश्रममपश्यमितिदूरेणान्वयः
 दिशि दिशि । सकलास्तु दिक्षु । सदासंनिहितकुसुमफलैः—
 सततविद्यमानपुष्पप्रसवैः । तालतिलकतमालहिन्तालवकुलव-
 हुलैः । एतन्नामकप्रसव प्रसूनपलाशसहिततद्विशेषप्रायै । इत
 आरभ्य तृतीयान्तानि वक्ष्यमाणस्य काननैरित्यस्य विशेषणानि ।
 तालश्च तिलकश्च तमालश्च हिन्तालश्च वकुलश्च ते बहुला-
 येषु तानि तैः । उल्लसच्चूतरेणुपटलैः—प्रसरद् रसालधूलि-
 पुञ्जैः । उल्लसतां चूतरेणुनाम् पटलानि येषु तैः । अलिकुल-
 भङ्गकारमुखरसहकारैः—भूमरनिवयरयशब्दाय मानरसालैः ।
 अलीनां कुलं तस्य भङ्गकारैः मुखराः सहकारा येषु तैः । उन्मद-
 कोकिलकुलकलापकोलाहलभिः—मदमस्रपिकवृन्दमधुरध्वनि क-
 लक्लवद्भिः । उन्मदस्य कोकिलकुलस्य कलाप एव कोला-
 हलः अस्ति यथान्तैः । तदस्यास्त्यस्मिन्नितिमतुप् इति
 मत्वर्थीय इति—अत इनिठनाविति सूत्रेण । भूमतिन्दा शंसास्तु
 नित्य योगेऽतिशयिने सम्बंधेऽस्ति विषयायां भवन्ति मतुवादयः

इति नियमात् . ॥ उत्फुल्लकेतकीरजःपुञ्जपिञ्जरैः—
 धिकसत्केतकीप्रसूनपरागराशिपिङ्गलवर्णैः । उत्फुल्लानाम्
 केनकीकुसुमानाम् रजःपुञ्जैः पिञ्जराणि तैः । पूगी-
 लनादोल्लाधिरुद्धवनदेवतैः—क्रमुकवल्लीसमाधिष्ठितारण्यसुरैः ।
 पूगीनांलना एव दोलाः तास्यधिष्ठिता घन देवताः येषु
 तैः । तारकायर्पमिव—नक्षत्रवृष्टिमिव । अधर्मविनाशपिशुनम्—
 पापक्षयसूचकम् । अनिलचालिनम्—पवनकम्पितम् । अति-
 श्रवणम्—नितान्तशुभम् । कुसुमनिर्जरम्—पुष्पनिचयम् ।
 अनघरतम्—निरन्तरम् । उत्सृजद्भूमिः—वर्षद्भूमिः । संसक्त-
 पादपैः—परस्परसम्पन्नतरुभिः । काननैः—वनैः । उपगूढम्—
 आलिङ्गितम् । अचकितप्रचलितकृष्णसारशयशयलाभिः निर्भीक-
 विचरन्मृगाद्यशेषदुलब्धिप्राप्तिभिः । अचकितानां प्रचलितानां
 कृष्णसाराणां शतेन शयलास्ताभिः । उत्फुल्लकमलिनीलो-
 हिनीभिः—धिकसितपद्मिनीरक्तभिः । उत्फुल्लभिः
 कमलिनीभिः लोहिन्यस्ताभिः । मारीचमायामृगायलूनप्ररुद्ध-
 धीरुद्धताभिः—मारीचाप्यदैत्यच्छूलहरिणाच्छिन्नपुनर्जातलता-
 पत्राभिः । मारीचश्चासौमायामृगः तेन अयलूतानि पशूनां—
 प्ररुढानि विरुधांदलानि यासु ताभिः । पुरा दण्डकारण्ये जान-
 कीलक्ष्मणसहितस्य रामस्य नियसतः पुरस्तात् जानकीमपहर्तुं
 कामः राधणः स्वमातुलम् मारीचनामानं राक्षसम् काञ्चनमृग-
 रूपधारयितुं रामस्य पुरो विचरितुम् आदिष्टवान् ॥ दाशरथि-
 चापकोटिस्तनूद्वगर्त्तविषमिततलाभिः—रामकार्मुकाग्रमागो-
 द्गतमूलदरनिम्नोन्नताद्योभागाभिः—रामस्य चापकौद्यात् क्ष-
 तानि कन्दानि तैः जातैर्गर्त्तैः विषमितं तलं यासां ताभिः ।
 दण्डकारण्यस्थलीभिः—दण्डकाप्यारण्याकृत्रिमभूमिभिः । उप-
 शोभितप्रान्तम्—अलंकृतसमीपदेशम् । आगृहीतसमिदकुशकुसु-
 ममृद्भिः—धृतसमिधादर्भपुष्पमृत्तिकाभिः । समिधश्च कुशाश्च

कुसुमानि च मृच्च समित्कुशकुसुममृदः आगृहीतास्नाः यैस्तैः ।
अध्ययनमुखरशिष्यानुगतैः—वेदपाठशब्दायमानविनेयानुसृतैः ।
सर्वतः—समन्तात् । प्रविशद्भिः अन्तर्गच्छद्भिः । मुनिभिः
ऋषिभिः । अशून्योपकरणम्—पूर्णसमीपदेशम् । अशून्य उप-
करणो यस्मिन् तम् । उत्कण्ठितशिखण्डिमण्डलश्रयमाणजलक-
लसंपूरणध्यानम्—उत्सुकमयूरसमूहाकर्ण्यमानसलिलकुम्भाप्या-
यननिनादम् । उत्कण्ठितेन शिखण्डिनां मण्डलेनश्रयमाणः
जलैः कलशपूरणस्य ध्यानोपस्मिन् तम् । अनवरताज्याहुतिप्री-
तैः—अधिरतघृतहविःप्रक्षेपप्रसन्नैः । अनवरतमाज्यस्याहुतिभिः
प्रीतास्तैः । चित्रभानुभिः—चन्द्रभिः । चित्रभानुर्धिमावसुः
इत्यमरः । सशरीरमेव—सदेहमेव । मुनिजनम्—ऋषिलोकम् ।
अमरलोकम्—देवालयम् ॥ निनीपुभिः—नेतुमिच्छुभिः । उद्-
धूयमानधूमलेखाच्छलेन—उद्गम्यमानधूम्ररेखांच्याजेन । आव-
ध्यमानस्वर्गमार्गगमनसोपानसेतुमिव—निर्मायमाणसुरलोकप-
थयाननिश्रेष्ठिततिम् इव । उपलब्धमाणम्—दृश्यमानम् । आव-
ध्यमानः स्वर्गमार्गगमनाय सोपानसेतुर्यस्मिन् तम् । आसन्न-
वर्त्तिनीभिः—समीपस्थाभिः । तपोधनसम्पर्कादिषु—तपस्विलोक-
संसर्गादिषु । अपगतकालुष्याभिः—दूरीभूतमालिन्याभिः । अपगतं
कालुष्यंयासां ताभिः । तरंगपरस्परसंक्रान्तरविधिम्यपंक्तिभिः—
धीचिसंहतिप्रतिविम्बितदिनकरमण्डलश्रेणिभिः । तरङ्गानां परस्पर-
शयां संक्रान्ता रविबिम्बस्य पंक्तयो यासु ताभिः । तापसदर्शना-
गतसप्तर्षिमालाविगाह्यमानाभिः—जावालप्रभृतितपस्विसमव-
लोकनायातमरीच्यादिदेवर्षिपंक्तिविलोड्यमानाभिः । ताप-
सानां दर्शनायागता सप्तर्षीणांमाला तथा विगाह्यमानाः ताभिः ।
तुल्यतेजस्वित्वात् रविबिम्बस्य सप्तर्षिमालासमत्वं सूचितम् ।
निशासु—क्षपासु । ऋषिजनमुपासितुम्—मुनिलोकं सेवितुम् ।
अवतीर्णम्—आगतम् । ग्रहणमिव = नक्षत्रराशिमिव । अति-

धिकचकुमुदधनम्—नितान्तविदलितकैरधकाननम् । उद्वहन्ती-
 मिः—धारयन्तीमिः ॥ दीर्घिकाभिः—धापीभिः । परिवृतम्—
 परिघेष्टितम् । अनिलावनमितशिखराभिः—पवननिम्नीकृताग्र-
 प्रदेशाभिः । धनलताभिः—काननव्रततीभिः । प्रणम्यमान-
 मिष—प्रहोभाधमीयमानमिष । अनधरतमुन्मुक्तकुसुमैः—नि-
 रन्तरत्यक्तपुष्पैः । अनधरतं—उन्मुक्तानि कुसुमानि वैस्तेः । पादपैः
 —घृक्षैः । पादैः पिबन्तीति तैः । आतश्चोपसर्गे इति कः । अन्य-
 र्व्यमानमिष—पूज्यमानमिष । आयद्वपल्लवांजलिभिः—रवि-
 तपत्रयुग्मपुटकरयुगैः । आयद्वाः पल्लवा एवांजलयो वैस्तेः ।
 पादान् लुनन्तीति पल्लवाः । घिटपैः—शाखाभिः । उपास्यमान
 मिष—सेव्यमानमिष । उटजाजिरप्रकीर्णशुष्यच्छ्यामाकम्—
 पर्णशाखांगणप्रसारिताधस्कन्नमुनिधान्यकम् ॥ उपसंगृहीताम-
 लकलयलीलयंगककंधूकदलीलकुचचूतपनसतालफलम्—एकत्रि-
 तधाश्रीशन्तुल्लयंगकवदरीरम्भाडहुरसालकण्टकितालप्रसयम् ॥
 आमलकं च लयली च लयंगं च ककंधुश्च कदली च लकुचं
 च चूतश्च पनसं च तालं च तेषाम् फलानि उपसंगृहीतानि
 यस्मिन् तम् ॥ अध्ययनमुखरघटुजनाम्—वेदपाठशब्दायमान-
 द्विजकुमारकम् । अध्ययनेन मुखरा घटुजना यस्मिन् तम् । अन-
 धरतधयणगृहीतयपट्कारधाचालशुककुलम्—निरन्तराकर्णितय-
 पट् इविर्दानमंत्रमुखरकीरनिचयम्—अनधरतं धयणेन गृ-
 हीताः यपट्काराः तैर्धाचालं शुकानां कुलम् यस्मिन् तम् । अनेक-
 सारिकोद्घुष्यमाण सुमहाण्यम्—घटुकीराङ्गनोच्चार्यमाणवेदम् ॥
 अरण्यकुक्कुटोपभुज्यमानवैश्वदेवयलिपिण्डम्—वनचरणायुधो-
 पसेव्यमानविश्वदेवोद्देश्यकाग्रोपहारयागम् । कुक्कुटः चर-
 णायुध इत्यमरः । विश्वेदेवाः अस्य स विश्वदेवः चासौ यलिः
 अरण्य कुक्कुटैः उपभुज्यमानाः तस्य पिण्डाः यस्मिन् तम् ।
 सास्यदेवतेत्यण् ॥ आसन्नयापीकलहंसपोतभुज्यमाननीयार

वलिम्—समीपस्थदीर्घिकाकादम्बशावकभक्ष्यमाणश्यामाकोपहा-
 रम्—आसन्न चापीस्थानां कलहंसानां पोतास्तैर्भुज्यमानाः
 नीचाराणां घलथो यस्मिन् तम् । एणीजिह्वापल्लवोपलिह्यमान-
 मुनिवालकम्—मृगीरसनाऽऽस्वाद्यमान ऋषिकुमारम् । एणी-
 जिह्वापल्लवा इव तयालिह्यमाना मुनिवालका यस्मिन् तम् ।
 अग्निकाय्यैर्ध्वग्धसिमसिमायमानकुशसमित्कुसुमम् — हृषन
 स्तोफभस्मीभूतसिमसिमेति शब्दायमानवर्हिः समिधाप्रसूनम् ।
 अग्निकाय्यैर्ध्वग्धान्यतएवसिमसिमायमानानि कुशाश्च स-
 मिधश्च कुसुमानि च यस्मिन् तम् । उपलभग्ननारिकेलरसस्नि-
 ग्धशिलातलम्—पापाण्य ओदित श्रीफलनिर्यास चिक्कणीकृता-
 स्तरणपापाण्यपृष्टम्—उपलभग्नानां नारिकेलानांरसैः स्निग्धानि
 शिलातलानि यस्मिन् तम् । भङ् + कः भग्नः लुङि—अभांक्षीत् ॥
 अचिरक्षुण्णयल्कलरसपाटलभूतलम्—सद्यः क्षिप्तयल्कद्रव्यश्चेत-
 रकीभूतभूमिभागम् । रक्तचन्दनोपलिप्तादित्यमण्डलकनिहितकर-
 वीरकुसुमम्—लोहितपाटीर चित्रितसूर्ययिम्बस्थापितहृषमार-
 पुष्पम् । रक्तचन्दनेनोपलिप्तमादित्यमण्डलं तस्मिन् निहितानि
 करवीरकुसुमानि यस्मिन् तम् । उप + लिप् + कः उपलिप्तः ।
 लटि—लिम्पति । इतस्ततो विक्षिप्तभस्मलेखाकृतमुनिजनभो-
 जनभूमिपरिहारम्—समंताद् विकीर्णभूति रेखाविहिततापसलो-
 काशनघरातलभागम् । इतस्तनोविक्षिप्ताभिः भस्मलेखाभिः कृतः
 मुनिजनानां भोजनाय भूमिपरिहारः यस्मिन् तम् । वि + कृ + तः
 विकीर्णः । लटि किरति लुङि—अकरीत् ॥ परिचित
 शाखामृगकरारुष्टिनिष्कास्यमानप्रवेश्यमानजरदन्धतापसम्—पू-
 र्यंशातयानरहस्ताकपण्यवहिष्कियमाणान्तःक्रियमाण वृद्धनेप्रही-
 नतपस्त्रिफम् । परिचितैः शाखामृगैः करारुष्ट्या निष्का-
 स्यमानाः प्रवेश्यमानाः जरन्तोऽन्धाः च तापसाः यस्मिन्
 तम् । इमफलमकाधोपमुक्तपतितैः—करिषायकस्तोकभक्षितमूषैः ।

अल्पे कलमा कलमकाः । इमानां कलमका स्नैरधोपमुक्तैः प-
 ण्चात्पतितैः । सरस्वतीमुज्जलता विगलितैः—शारदाद्याहुयल्ली-
 पतितैः । शंखवलयेरिव—कम्बुमङ्गलैरिव मृणालशङ्खैः—वि-
 सगण्डैः । कर्त्मापितम्—चित्रितम् । ऋषिजनार्थम्—मुनिलो-
 काय । एणकैः—मृगैः । विषाणशिखरोत्पन्नमानविविधकन्द-
 मूलम्—शृङ्गाग्रभागोन्पाद्य मानानेक शालकमूलकम् । अम्बुपूर्ण
 पुष्करपुटे—जल सकल झुण्डाग्रभागै—अम्बुभि पूर्णानि पुष्क-
 रपुटानियेषां तैः । घनरिभिः । आपूर्यमाणघिट्ठालयाल-
 कम्—भ्रियमाणशाखारोपितवृक्षाशयप्रदेशम् । आपूर्यमाणानि
 घिट्ठपानामालयालानि यस्मिन् तम् । ऋषिकुमारकारुण्यमाण
 घनधराहर्षद्वान्तराललग्न शालूकम्—मुनिगलकगृह्यमाणारण्य-
 सूकरदन्तससक्तकन्दम् ॥ ऋषिकुमारकैराकृष्यमाणानि घन
 धराहर्षद्वान्तराले लग्नानि शालूकानि यस्मिन् तम् । उपजात-
 परिचितै—संजातमैत्रीकैः । उप + जन + कः—उपजानः ।
 लिटि—जज्ञे लुटि—अजनि । कलापिभिः मयूरैः । पक्षपुट
 पवनसधुदयमाणमुनिहोमहुताशनम् । पतत्रसमूहवायुसन्दीप्य-
 मानतापलाग्निहोत्रबहिम्—पक्षाणां पुटेः सञ्जातः पवनः तेन
 संधुदयमाणाः मुनिहोमहुतासना यस्मिन् तम् । आरब्धामृतचर-
 ष्यामृतचरोः चाकः गधोयस्मिन् तम् । अर्धपक्षपपुरोडाश
 पुण्यपरिमलामोदितम्—स्तोकदग्धहृषणीय पवित्रगन्धसुरभितम् ।
 अर्धपक्षस्य पुरोडाशस्य पुण्येन परिमलेनामोदितस्तम् । अवि-
 च्छिन्नाज्यधारादुतिहुतमुष्कङ्कारमुपरितम् — निरन्तरधृतपतन-
 हविःप्रक्षेपवह्निहुकारशब्दशब्दायमानम् । अधिच्छिन्नाया
 आज्यधाराया आहुत्या ये हुतमुजो हुकार स्तेन मुखरितस्तम् ।
 उपचर्यमाणतिथिघर्गम्—सेव्यमानागन्तुकसमूहम्—या सत्कि-
 यमाणाभ्यागतसमम् । पूज्यमानपितृदेवतम्—अर्च्यमान वश्य-

देवम् । पूज्यमानानि पितरो दैवतानि च यस्मिन् तम् । अर्च्य-
 मानहरिहरपितामहम्—पितुः पिता पितामहः पितृ+हाम-
 हच् । उपदिश्यमान आद्वकल्पम्—अध्याप्यमान आद्वविधिम् ।
 व्याख्यायमानयज्ञविधम्—विधियमाणाश्वमेधादियागवोधकशा-
 खम् । व्याख्यायमाना यज्ञविद्या यस्मिन् तम् । आलोच्यमान-
 धर्मशास्त्रम्—विचार्यमाणमन्वादिधर्मसंहितम् । पाठ्यमाना-
 नेकग्रन्थकम्—अधीयमानानेकग्रन्थम् । विचार्यमाणसकल-
 शास्त्रार्थम्—विचिन्त्यमान निखिलदर्शनाभिप्रायम् । आरभ्यमाण
 पर्णशालम्—निर्मायमाणोदजम् । उपलिप्यमानाजिरम्—गोम-
 योपदिह्यमानाङ्गनम् ॥ उपमृज्यमाणोदजाभ्यन्तरम्—परिष्किय-
 माण पर्णशालामध्यम् । उप+मृज्+कर्मणिशानच् उपमृज्य-
 मानः । मृज् धातोः लुङि अमार्जोवे—अमार्जोत् । लिटि ममार्जं
 ममार्जतुः ममृजतुः इत्यादि । आधध्यमानध्यानम्—धीयमाण-
 ग्रहचिन्तनम् । साध्यमानमंत्रम्—आराध्यमानमंत्रपाठम् । अभ्य-
 स्यमानयोगम्—अनुष्ठायमानचित्तवृत्तिनिरोधम् । उपह्रिय-
 माणयनदेयतायलिम्—दोयमानकाननाधिष्ठातृदेवोपहारम् । नि-
 र्घर्त्यमानमौजमेखलम्—क्रियमाणमुजमयरसनम् । प्रह्लाद्य-
 मानवलकलम्—शोध्यमानवलक्यश्रम् । उपसंगृह्यमाणसमिधम्—
 पक्त्रीक्रियमाणबृहकाष्ठम् । उपसंस्क्रियमाणकृष्णाजिनम्—परि-
 मृज्यमानकृष्णसारमृगशुक्तिम् । गृह्यमाणगबेधुक्म्—आदी-
 यमानधान्यविशेषम् । गृह्यमाणागबेधुका यस्मिन् तम् । शोष्य-
 माणपुष्करधीजम्—शुष्कतां नीयमान कमलकारणम् । हेतुर्ना
 कारणं धीजम् इत्यमरः । अभ्यमानाह्मालम्—विधीयमानज-
 पक्षजम् । न्यस्यमानयेत्रदण्डम्—स्थाप्यमानयेतलयष्टिम् ।
 आपूर्यमाण कमण्डलुम्—म्रियमाणजलपात्र विशेषम् । अदृष्ट
 पूयं कलिकालस्य—कलियुगसमयानवलोकितपूयम् । अपरिवि-
 तम्—अशातम् । अनृतस्य—असत्यस्य । अनङ्गस्य—वामस्य ।

अथुत पूर्णम्—अनाकर्णितप्रथमम् । अव्ययोनिमिव त्रिभुवनचन्द्रितम्—विधातरमिव त्रिलोकी नमस्कृतम् । असुरारिमिव—विष्णुमिव । प्रकटित घराहन्सिंह रूपम्—स्फुटीकृतसूकर नरहरिमुत्तिम् । पक्षे प्रकाशित सूकर नृसिंहघराद्वाकृतिम् ॥ घराद्वाच नरश्च सिंहश्च रूपाणि च प्रकटितानि यस्मिन् तम् पक्षे घराहश्च नृसिहश्च तयोरूपे प्रकटिते यस्मिन् तम् । रूपं मृगेऽपि विशेयम् इति हलायुधः । सांख्यमिव—कपिलदेय निर्मितशास्त्रमिव । कपिलाधिष्ठितम् । कपिलमुनिसमाश्रितम्—पक्षे स्वर्णवर्णधेनुसहितम् । कपिलेन पक्षे कपिलयाऽधिष्ठितम् । मधुरोपवनमिव—मधुपुरी निकटस्थविपिनमिव । यत्नायलीढदर्पितधेनुकम्—यत्नार्थितनयप्रसूतगोसमूहम् । धेनुर्नयप्रसूतिका इति त्रिकाण्डशेषः ॥ पक्षे यत्निष्ठ समानधेनुकाख्यासुरम् । यत्नेनायलीढा दर्पिताश्च धेनवो यस्मिन् तम्—पक्षे यत्नायलीढः दर्पितश्च धेनुको यस्मिन् तम् ॥ मधुरोपवने निवसन् गर्धितः यत्निष्ठः धेनुकासुरो भगवता श्री यत्नरामेन हतः इति भागवत याचता ॥ उदयनमिव—कौशाम्बी नगरीस्थामिन्द्रपमिव । आनन्दितयत्सकुलम्—सन्तोषितधेनुतरणकसमूहम् । पक्षे प्रसन्नयत्सदेशीयजनसमूहम् । आनन्दितं यत्सकुलं येन पक्षे यस्मिन् तम् ॥ पूर्णम् उदयन नृपः नयेन प्रजाः पालयन् जनतामनिशयं तोषयामासेति कथा सरित्सागर कथा ॥ किम्पुठपाधिराज्यमिव—किन्नरराज्यमण्डलमिव । मुनिजन गृहीतजल कलशाभिषिच्यमानदुमम्—अश्लोकधारितजलपूर्णं कुम्भशालितवृक्षम् । पक्षे तापसलोकहस्तस्विततीर्थधारिघटस्नायमानदुमं नामकगन्धर्वराजम् । मुनिजनैः गृहीताः कलसाः तैः अभिषिच्यमानाः दुमाः पक्षे दुमनामा राजा यस्मिन् तम् । पुरा मुनयः दुमनामर्कं नृपं गन्धर्वराज्येऽभिषिचिषुः इति कथा सरित्सागरवृत्तान्तः । निदाघसमयायसानमिव—ग्रीष्मकालायशिष्टकालमिव । प्रत्यासन्न-

जलप्रपातम्—समीपस्थसलिलनिर्गमम् पदो निकटवर्तिषर्पाजल-
पतनम् । आसन्नौ जलप्रपातौ पदो आसन्नो जलस्य प्रपातो यस्मिन्
तम् । जलधरसमयमिव—प्रावृट्कालमिव । घनगहनमध्यसुख-
सुप्तहरिम्—विपिनगन्धराभ्यन्तरशर्मशयित सिंहम् । पदो जल-
गभीरान्तर्भाग शयितनारायणम् । घनेगहनं मध्यं तस्मिन् सुप्तेन
सुप्ता हरयो यस्मिन् तम् पदो घनस्य मध्ये सुप्तेन सुप्तो हरिर्य-
स्मिन् तम् । विपिनं गहनं काननं घनम् । जीवर्णं भुवनं घनम्—
उभय त्रापि अमरः । हनूमन्तमिव—अञ्जनीसुतमिव । हनुरस्या-
स्तीति सः । शरादीनांचेतिदीर्घः । शिलाशकलप्रहारसञ्चूर्णित-
क्षास्थिसञ्चयम्—पापाण्यखण्डप्रहृतिपेपिताक्षनामक रावणसुता-
स्थिनिसञ्चयम् पक्षे प्रस्तरखण्डभञ्जनभग्नविभीतकावयधनिसञ्चयम् ।
अक्षोविभीतकोवृक्षः पाशकोऽक्षोऽक्षमिन्द्रियम् । शिलाशकल-
नांप्रहारैः सञ्चूर्णितोऽक्षस्यास्थिसञ्चयो येन पदो शिला शक-
लानां प्रहारेण सञ्चूर्णितोऽक्षानामस्थिसञ्चयो यस्मिन् तम् । रा-
मेण प्रेषितो हनुमान् जानकीमन्वेपुलंकान्तर्गताशोकघाटिका-
स्थिता जानकी ददर्श तत्र च विविधविपुलदैत्यनिकरैः सह यु-
ध्यमानः स रावणमक्षमवयधशः कृत्वा चूर्णितयानिति रामा-
यण कथा । खण्डश्च विनाशोद्यतार्जुनमिव—खण्डश्च नामकयत्न
दाह तत्परकपिकेतनमिव । खण्डश्चस्यविनाशोद्यतोऽर्जुनस्तम् ।
प्रारब्धाग्निकार्यम्—प्रस्तुताग्निहोत्रम् । पक्षे उपक्रान्तवन्दित-
प्तिक्रियम् । प्रारब्धमग्निकार्यं यस्मिन् पदो येन तम् । सुरभि-
विलेपनधरमपि—सतताविर्भूतहव्यधूमगंधम्—सुगन्धिदेहराग-
धारिणमपि—अचिरतप्रकटित धूम्रसौरभम् इति विरोधः चन्दन
सुरभिसत्त्वेधूमगन्धवन्त्वमेव कुतः । परिहारेतुसुरभिगोमदवि-
लेपनयुक्तभूमिमपि—सुरभि यद् विलेपनं तस्य धरस्तम् । परि-
हारे सुरभि यद् विलेपनं गोमयं तेन सहिता घरा यस्मिन् तम् ।
सततमाविर्भूतो धूमगन्धो यस्मिन् तम् । मातङ्गकुलाध्यासित-

मपि पवित्रम्—शुक्लनिचयसहितमपि पूतमिति विरोधः मातङ्ग-
स्यास्पृश्यत्वात् पवित्रताया अभावात् । परिहारे तु—गजसंघयुत-
मपि इत्यर्थः । उल्लसितधूमकेतुशतमपि प्रशान्तोपद्रवम्—
उत्थितोत्पातग्रहबहुलमपि प्रशमितविघ्नमिति विरोधः । परि-
हारपक्षे तु—उज्ज्वलित घन्धिसमूहम् ॥ उल्लसित धूमकेतूनां
शतं यस्मिन् तम् । परिपूर्णद्विजपतिमण्डलसन्नाथमपि—सदा-
सन्निहिततरुगहनांधकारम् — सकलस्नानार्थचक्रयालसहितमपि
सततनिवृत्तस्थभूरुहप्रौढध्वान्तम् इति विरोधः परिहारे तु—
विद्यापूर्णं ब्राह्मणं श्रेष्ठसमूहसहितमित्यर्थः । परिपूर्णं द्विज-
पतेः मण्डल पक्षे द्विजपतीनां मण्डलं तेन सन्नाथस्तम् । सदा
सन्निहितेः तरुभिर्गहनांधकारो यस्मिन् तम् । अतिरमणीयम्—
महामनोहम् । अपरम्—द्वितीयम्—ब्रह्मलोकमिव—विद्यातृभुव-
नमिव । आधमम्—मुनिवासस्थानम् । अपश्यम्—दृष्टवान् ॥

36 Having gone only a short distance (lit. pro-
ceeded 'not very far'), I saw or noticed a hermitage,
which was embraced or surrounded (lit. covered or
concealed) in each and every direction (i. e., on all
sides) by forests or woods, that had flowers and fruits
always present (lit. thrown in or placed near together)
in them, that abounded in or were copiously full of
palm or palmyra (from the juice of which a sort of
sugar or by fermentation a spirituous liquor is pre-
pared), *Tilaka* (a species of tree with beautiful flowers,
—so called either because it is similar in some way to
the sesamum plant, or because it is used as an orna-
ment like the mark on the forehead,—a plant growing
near water), *Tamāla* (name of a tree with a very

dark bark but white blossoms), *Hintala* (the marshy date tree—a species of palm) and *Vakula* (a kind of tree) trees—that had clumps or large collections of cocoa nut trees in them being overgrown or crowded together with cardamum creepers or plants,—in which (forests or woods) there were (or that had) the leaves of the *Lodhra* (a tree the bark of which is used in dyeing) *Lavali* (a kind of tree) and the *Lavanga* or clove trees, trembling or fluttering about (१६, being agitated) in them,—in which (forests or woods) the masses or heaps of pollen from the mango trees or blossoms were being wafted about or flying up (lit sporting or dancing about),—that had mango trees the fruits of which are very sweet (a sort or variety of fragrant mango tree), reverberating or resounding (१६ being resonant) with the humming sound of the swarms of bees in it—that had a tumultuous noise being raised in them by flocks (or which were being filled with the sweet loud cries of the flocks) of inebriated or intoxicated cuckoos—that were (rendered) tawny with (or on account of) the heaps or masses of pollen from the blooming *Ketaki* flowers or plants—in which (forests) the wood nymphs or sylvan deities had occupied the swings (made or provided by, or in the shape) of the creepers of betel nut plants or trees—that were constantly or incessantly shedding a shower of (१६, ceaselessly dropping down masses of (extremely white flowers set in motion by the wind—a shower—that was like a copious and rapid fall of (bright)

meteors, as it were, indicative of the destruction of (all) unrighteousness or impiety (i. e., irreligion or wickedness),—and in which (forests or woods) the trees were growing very close to (lit. touching, joined or linked together with, or adhering to) one another, —the precincts or borders of *which* (hermitage) were adorned or decorated with the large tracts or pieces of raised ground of the Dandaka forest, that (tracts) were (looking) variegated with (or on account of) hundreds of black deer or antelopes fearlessly moving about (or that were moving about and were fearless, —i. e., not in any way frightened, alarmed or startled) in them, that were of (i. e., that put on or were made to present the appearance of) a reddish colour (or were red with or) on account of the lotus plants blooming or being fully expanded (in them), wherein or in which (tracts) the leaves of creepers grew (i. e., seemed to have grown) again after they had (once before) been plucked or bitten off by *Mārīcha* in the disguise of a (false golden) deer, and the floor or ground surface (i. e., the bottom or lower part) of which (tracts) had been rendered uneven with or on account of the chasms or hollows (i. e., the void spaces, gaps or pits) of the bulbs or bulbous roots extracted or torn away (lit. 'pierced or wounded—therefrom) with the pointed end of his bow by—(Rama) the son of (king) Dasaratha —the proximity or neighbourhood (i. e., the contiguous space) of *which* (hermitage—lit. 'upon the neck or near the throat,'—i. e., 'the proximity'.

of which) was 'full (lit 'not empty or devoid') of sages, who were entering (into it) from or on all sides—who were holding or carrying in their hands (lit had seized or taken hold of) fuel or wood (i. e., fire wood, grass etc., offered as an oblation to fire or for preparing the sacrificial fire), kusha grass flowers and clay, and who were followed by pupils or disciples who were loud or noisy with their study, —in *which* (hermitage) the sound or noise made or produced by the filling up of the water jars or pots was being heard (as though it were the pleasant rumbling sound of the clouds) by the flocks of eager or eagerly looking peacocks, or peacocks with their necks uplifted or raised upwards; —*which* (hermitage) seemed or presented an appearance (i. e., made itself appear) as though it had a ladder or staircase (i. e., a flight of steps, —lit a bridge in the shape of a ladder or staircase) for going or proceeding on the way to heaven, made or constructed in it, under the pretext or guise of a line or column of smoke that was being tossed or raised upwards (i. e., continuously rising up), by the (sacrificial) fires that, having been pleased or appeased by the constant or incessant offerings of oblations into them of melted or clarified butter, (seemed as though they) were desirous of taking or conveying the sages (collectively), even along with their (mortal or physical) bodies to the region of the immortals or heaven, —*which* (hermitage) was surrounded or encompassed (i. e., over-spread or pervaded) on all sides by long or oblong

lakes or ponds, that were situated quite close or near to it, that seemed to have (all) their turbidity (i. e., foulness or dirtiness) removed as though on account of their (constant) association or contact with the sages or ascetics (of the hermitage), that had a line of the images or reflections (the orbs or discs) of the sun depicted or formed (lit. 'come or gone together', 'met together' i. e., transferred or imaged) on the uninterrupted (i. e., regular or continuous) series or succession of waves or ripples (rising on them, or their surface), and '(as such) seemed as though they were being agitated or stirred about (i. e., being plunged or entered into in the course of their baths or ablutions) by the group or circle of the 'Seven Rishis or Sages' (i. e., the constellation of the *Great Bear* or *Ursa Major*, the seven stars of which are supposed to be the seven great Rishies or Sages, viz., Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vashishtha) who had come to see or pay a visit to the hermits or ascetics (living there in the hermitage), and that (tanks or ponds) bore (i. e., had or contained) during nights a bed or cluster of very fully expanded water lilies (or white lotuses that bloom at night), which (bed or cluster) seemed as though it were a group or collection of (bright) stars that had descended (into it) in order or with a view to serve or wait upon (lit. 'sit near',—worship, honour or respectfully approach) the sages,—which (hermitage), with or on account of the forest creepers having had their tops bent low on account of the wind, seemed to be being bowed down to or respectfully saluted by

them, as it were;—*which*, with or on account of the trees shedding or showering their flowers constantly or incessantly in it, seemed as though it were being worshipped by them;—*which* (hermitage) was being honoured or served (or waited upon), as it were, by the new shoots or branches (of those trees) with the hollows or open cavities of their joined or folded hands, formed or provided by (i. e., in the shape of) their tender leaves;—*which* had the *Shyāmāka* or the wild edible grain, drying up in it after having been spread in the court-yards of its huts (or, in the court-yards of the huts of *which* there was the *Shyāmāka* or the wild edible grain spread out for drying up);—*which* had the fruits or berries of the *Myrobalan* (the *Emblic Myrobalan*), the *Lavali* (a variety of tree—*Averrhoa Acidia*), the *Karkandhū* (or the jujube, which has red berries, or some other species thereof), the *plantain* or *banana*, the *Lakucha* (a kind of breadfruit tree containing a large quantity of sticky milky juice), the *Panasa* or the bread-fruit or *Jaka* (tree), the *mango* and the *palm* or *palmyra* trees, brought or collected together in it;—*which* had young *Brāhmana* youths or celibates, or young religious students in it, who were loud with (or making or raising a continuous noise in the course of) their study of the *Vedas* (i. e., who were making it resonant with their study etc.);—*which* (hermitage) had flocks or a large number of parrots repeating or chattering (i. e., repeatedly chattering) the formula '*Vashat!*' [वशत् or '*Vashat!*' is an exclamation used on

making an oblation to a deity with fire, 'may he (the god of fire) bear it to the gods' (followed by a dative, e g., *पूणे षण्*),—a burnt offering made with this formula], caught up (i e., learnt or picked up) by them on account (or in the 'course) of their constant hearing (of the same, being uttered or recited by the ascetics in the course of their sacrifices),—in which the *Subrahmanya* invocation (a particular recitation of certain *mantras* or mystical verses or sacred formulæ) was being loudly recited (lit. declared or proclaimed) by many a *Myna*,—in which the balls or lumps of food offerings or oblations (of a portion of the daily meal of ghee, grain, rice etc., to all creatures of every description) made to 'all deities' (which is otherwise and usually done by throwing down the same in fire immediately before one's meals), were being eaten up or enjoyed by the wild or forest cocks,—where or in which (hermitage) the offerings of wild rice were being eaten up by the young ones of the *Kalahansās* (a kind of duck or goose—gander) or swans of the neighbouring or adjacent (i e. the adjacently situated) large or oblong pleasure-ponds or reservoirs of water,—where or in which the young boys of the ascetics or the ascetic youths were being licked by the female deer with their tender or delicate (i e., soft or thin) leaf like tongues (lit with the tender leaf like tongues of the female deer),—in which the sprigs or sticks of fuel, the *kusha* grass, and the flowers, being half burnt in

the course or process of the (various) sacrificial performances, were making a simmering or gently hissing sound,—*where* or in *which* (hermitage) the flat surfaces of the slabs of stone were made oily smooth or greasy with the juice or watery fluid of the cocoanut fruits, being dashed against or broken on (them or those) stones—the ground floor or surface of the earth of (or in) *which* (hermitage) was made or rendered tawny († *e*, pallid or of a pink or pale red colour) with the watery fluid or juice (‡ *e*, the drippings) of the bark (garments) recently beaten out or crushed (in the course or process of washing), or washed not very long ago,—*where* or in *which* (hermitage) the *Karavira* flowers (a kind of flower that || red in colour) were being thrown or placed (for or in worship) over the circle (representing the circular orb or disc) of the sun (that was) drawn (§ *e*, made or painted on the ground) with the red sandal paste,—*where* the eating or dining places of the sages or ascetics were separated or set apart (§ *e*, removed from one another) by being marked off on all sides* with lines of ashes drawn about here and there [or, 'the circuit

* 'वर्तिहार' means 'avoiding, shunning or removing' etc. It also means 'a circuit of common land round a village or town',—hence 'वृत्तवर्तिहार' may very well be taken to mean, 'separated or set apart from one another by a circular line being drawn around 'them' etc. This includes in it the sense of *avoidance* or *shunning* also

round which eating or dining places of the sages, was formed by the lines of ashes etc.'],—in *which* the old or decrepit and blind sages or ascetics, were being led or taken in and out being drawn with their (*i. e.* by holding their) hands by the monkeys (*lit.* 'branch-animals'), which had become quite familiar or acquainted (with them),—*which* was variegated or spotted with pieces of lotus fibres or stalks, that had fallen down (on the ground) after having been half or partially chewed by the young ones of elephants, and that seemed as though they were the bracelets or strings (*i. e.* the rings or armlets) of 'conch-shells, fallen or dropped down from the creeper-like (delicate) arms of *Saraswati* or the goddess of learning (which so largely prevailed in the hermitage, and led the poet to think as if she lived there like any other inmate thereof),—in *which* the various kinds of bulbs and esculent roots were being dug out for the (use of the) sages by the deer or antelopes with the pointed ends or tips of their horn;—*where* the basins for water round the roots of trees were being filled up by the wild elephants with the hollow ends of their trunks that were filled with water;—in *which* the esculent roots of the water-lilies or lotus plants sticking or clinging (to the intervening, spaces) between the tusks of wild boars, were being drawn out or extracted (or extricated) by the ascetic youths or young boys of the sages;—*where* the sacrificial fires of the ascetics were being fanned

or stirred up (lit kindled or lighted up) with the wind or breezes from the folds of their wings by the peacocks that had become familiar (lit 'had their acquaintance produced'—with them),—in *which* there was proceeding, *i. e.*, which had or contained in it, the sweet or charming scent or perfume of the oblation of rice, barley and pulse that had already, started being boiled or cooked' (*i. e.*, prepared) with butter and milk (for presentation to the gods or manes),—*which* was being perfumed or rendered fragrant with the holy scent or sacred smell of the half or partially cooked sacrificial cake or oblation of ground rice, (usually divided into pieces and offered in one or more cups or vessels—an oblation of ghee or clarified butter with cakes of ground meal,—an oblation in general),—*which* was resonant (*i. e.*, resounding or reverberating) with the crackling or low murmuring sound of the fire lit the 'oblation eater') caused or produced by offering or pouring down of oblations of melted or clarified butter into it, in an unbroken or uninterrupted (*i. e.*, constant or incessant) stream or flow,—in *which* or wherein the (various) classes or groups of guests, or a large number of guests were being duly served or waited upon (*i. e.*, being properly attended to),—in *which* the worship of the Manes or the ancestral deities was being performed (or, in which the Manes and the Gods were being worshipped),—in *which* Hari, Hara and Pitamaha (*i. e.*, Vishnu, Shiva and Brahmā respectively, —'Pitāmaha' means

literally, a paternal grand-father, but is also a name of Brahmā, the great Father of the entire creation), were being worshipped or adored,—*where* or in *which* (hermitage) the sacred precepts (*i. e.*, the ceremonies or ritual) or the procedure or formulæ relating to the performance of 'Shrāddhas' (a *Shraddha* is the name of a kind of funeral rite or ceremony in honour of the departed spirits of dead relatives observed with great strictness at various fixed or appointed periods, and on occasions of rejoicing as well as mourning), were being declared or determined (*i. e.*, being enunciated, taught or explained),—*where* or in *which* (hermitage) the scientific knowledge (or the regular method or system of performing the various sorts) of sacrifices, was being expounded or explained in detail (*i. e.*, interpreted, spoken of at length or being commented upon),—*where* the religious code of laws or jurisprudence, or the science of religion was being thought over or reflected upon,—*where* the various books or manuscripts were being read aloud,—*wherein* the sense, meaning or interpretation of (or the religious discourses or discussions on) all the (various) *Shāshtras* or religious sciences (*i. e.*, the various branches of religious learning) was being considered or pondered over (*i. e.*, was being examined, excogitated or investigated),—*where* or in *which* (hermitage) the (construction or building of the) arbours or huts of leaves and grass or hermitages (lit. 'leaf-huts') was going to be (proceeded with or taken in hand or)

started or commenced,—*where* the court yards were being plastered or besmeared (with cow-dung with a view to make them clean),—*wherein* the interiors or inner parts of the huts made of leaves (i.e., the homes or the dwelling places of the saints or hermits) were being washed off or made clean,—*where* or in *which* (hermitage) the concentration of the mind or thought, or the contemplation or meditation (of the various gods or deities) was being practised (by the hermits or ascetics),—*wherein* the (recitation or chanting of the) *Mantras* or sacred mystical verses or magical formulæ (conferring miraculous or supernatural powers), was being effected or practised (or brought to a successful end or completion, or was in the course of accomplishment, by the ascetics),—*where* or in *which* (hermitage) 'Yoga' or the application or concentration of the thoughts or the fixing of the mind on a particular point and keeping the body in a fixed posture, abstract contemplation or meditation [The systematic practice of such contemplation or meditation, or the means by which the human soul may attain *complete union with the Supreme Being* According to Patanjali "Yoga is defined to be 'the preventing of the modifications of 'Chitta' or the thinking principle by *Abhyāsa* or the constant practice of keeping the mind in its unmodified state and by *Vairāgya* or dispassion,"—the union of the individual with the universal soul, devotion, pious seeking after god etc] was being (systematically) practised,—*where* oblations

were being offered or presented, or food-offerings were being made to the sylvan nymphs or deities (ऽ *e*, the spirits of the forest or wood),—*where* the girdles of *Munja* grass were being prepared or made by twisting (lit 'accomplished, finished, completed or produced' etc),—*where* the bark (garments) were being washed off or made clean,—*where* the fuel for sacrificial purposes was being collected or brought together (ऽ *e*, was being stored),—*where* the skins of the black deer or antelopes were being purified,—*where* the *Gavedhuka*,⁶ (a kind of wild corn) was being gathered or picked and collected (lit taken possession of or seized),—*where* the seeds of lotuses were being dried up,—*where* the rosaries or strings of beads, especially of the seeds of the *Eleocarpus*, were being made or prepared ऽ *e*, were being strung together ['*Aksha*' is a seed of which rosaries are made—a shrub producing that seed—*Eleocarpus Ganstrus* or Beleric Myrobalan (*Terminalia Belerica*), the seed of which is used as a die],—*where* or in which (hermitage) the staffs of cane or cane sticks were being deposited or collected (lit. thrown or placed down),—*where* the wandering religious mendicants (or ascetics of the fourth and last religious order, or mendicant devotees) were being initiated (into their order, namely, the fourth order or *Sannyasa*, ऽ *e*, the complete renunciation of the world and its objects),—*where* the *Kamandalus* or the (peculiarly made) water vessels (of the hermits) were being filled up,—*which* had never before been seen

by the Iron Age or *Kalā kala* (the age of impiety or wickedness, —lit 'unseen before of the Iron age, —meaning thereby that the hermitage was so holy that the Iron Age had never had any influence over there, —was conspicuous there only by its total absence), —*which* had no acquaintance (lit was unacquainted or unfamiliar) with falsehood (i e, was a stranger to falsehood that was known to none of its inmates) —*which* had not been heard of before (had never before been heard of) by cupid or the god of love (i e love matters or amorous sports or talks of any kind never found a congenial place or a place at all there), —*which*, like Brahma (lit the 'lotus born' or 'one having the lotus as the source or origin of his birth', referring to the fact of his having sprung up from the lotus in the navel of Vishnu), as it were, was respectfully saluted or venerated (i e, was worthy or the object of worship or adoration —highly regarded) by the three worlds —*which* like (Vishnu) the 'enemy of the demons', as it were, having manifested (himself in) the form of the (great) *Boar* and the *Man lion* or *Arishimha* (incarnations), had boars, men lions and (other) beasts or animals exhibited or visibly present in it —*which*, like the Sankhya System of philosophy, as it were being superintended or governed (i e, presided over) by the sage *Kapila* (the founder thereof) was inhabited or occupied by the tawny or brown coloured (lit 'monkey coloured,' i e, brown, tawny or reddish) cows, —*which*, like the small forest or grove round

about the city of Madhura (modern Mathurā or Muttra), as it were, having had the proud or arrogant (i.e., insolent) demon *Dhenukā* in it destroyed by Balarāma, had female or she elephants in it that were intoxicated and proud of their strength (or, had a number of *recently delivered cows* in it that were looking wild and proud of their strength),—*which*, like *Udayana* (a king of *Vatsa*, the name of a country or people, whose capital was Kaushāmbī or modern Kosam, about 30 miles north of Allahabad), as it were, causing rejoicing or happiness and delight to the family or race of the *Vatsas* (or to the entire body of the inhabitants of the country of *Vatsa*), had herds or groups of calves rejoicing or feeling happy and delighted in it, —*which*, like the empire or kingdom of the (semi-divine beings called the) *Kimpurushās* or *Kinnarās* [*Kinnara* = *Kim purusha*, 'nara' and 'purusha', both meaning a 'man,' being interchangeable or synonymous, —means literally 'what sort of man?'—a mythical being with a human figure and the head of a horse, originally perhaps a kind of monkey (as in the word 'Va nara'), in later times reckoned among the *Gandharvās* or celestial choristers, and celebrated as musicians of the gods and attached to the service of *Kuvera*, the god of wealth] as it were, wherein king or prince *Druma* (name of a king of the *Kimpurushas*) was being anointed or installed (lit 'sprinkled over his head', consecrated, inaugurated or crowned) as king, with jars of water (of

holy or sacred places) held (in their hands) by the sages or ascetics, had the trees in it being watered (or sprinkled over with water) with the water jars held (in their hands) by the sages or ascetics [as though during the sovereignty or imperial sway of a bad king or emperor (lit 'a bad man')], —*which*, like the end of the period of summer or the hot season, as it were, having the *fall of the rains* in torrents (i e, the rainfall) impending or imminent (i e, quite near or just about to set in) in it, had *water falls* or *cascades* situated quite close to or in the vicinity of it, —*which*, like the rainy season (lit 'the time of the *water bearers* or clouds'), as it were, when Hari or Vishnu is comfortably or placidly (lying) asleep in the midst of the deep water (of the sea or ocean), had lions in it that were lying comfortably asleep in the midst of its thick forests, —*which*, like, Hanuman [meaning literally, 'one having (large) jaws', is the name of the celebrated Monkey Chief of Rama's army], as it were, having crushed or smashed to pieces the bony frame (lit. the collection or heap of bones put together) of (the demon) *Aksha* (son of Ravana) with the strokes of (i e, by pelting him with) the pieces of stones or fragments of rocks, had a collection or accumulated heap of the sweet kernels (the central, substantial or essential parts) of or inside the *Aksha* (the *Beleric Myrobalan*) fruits (or fruits of the *Terminalia Belerica* or the *Bibhitaka* tree) being crushed to pieces with the strokes of the

small slabs of stones (or, had a large number of the hard or bony structures of the *Aksha* fruits being broken to pieces with small slabs of stones) in it, —*which*, like Arjuna, as it were, being ready or prepared (to help in bringing about) the destruction of the *Khandava* (forest), and having set about the work of conflagration or setting it on fire, had the kindling or feeding of the sacrificial fires with clarified butter (lit. 'the work of fire', 'the fire business', — *i. e.*, the performance or pouring in of the sacrificial offerings or oblations into the sacred fire) commenced or started in it, —*which* (hermitage), notwithstanding the fact that it had or contained fragrant ointments or sweet unguents in it, (or the floor or ground of it had a fragrant plastering in it), had yet the fragrance or (sweet) scent or smell of the sacrificial smoke (*i. e.*, the smoke caused or produced by the burning of the sacrificial offerings or oblations) constantly rising from it, (inasmuch as the floor or ground of it had merely been plastered or besmeared with the dung of cows), —*which*, though occupied or inhabited by the families of the *Chandalas*, or the *Matanga* or *Chândala* families, was yet pure or holy (inasmuch as it was occupied or tenanted by the herds of elephants), —*which*, though having hundreds of comets flashing up or shining in it [The word 'धूमकेतु' or *Dhuma ketu*, which literally signifies 'smoke-bannered', 'whose sign or ensign is smoke', known or to be known from smoke, — means *fire* and also a

comet] had yet or nevertheless had (all sorts of) unhappy or disastrous accidents or misfortunes (i e, calamities or mischiefs) put down or suppressed in it [i e was free from all sorts of unhappy accidents,—inasmuch as it (merely had hundreds of *fires* flashing up or burning brightly in it The appearance of comets was popularly believed to forebode evil Hence there is a clear or apparent contradiction in saying that it had hundreds of *comets* appearing in it, and yet it was free from any kind of calamities This विरोध or apparent contradiction is, however, removed by taking the other meaning of the word 'धूमकेतु' which, as pointed out above, is 'fire' The plain sense, therefore, would be—It had so many *fires* (not *comets*) flashing up or burning brightly in it],—*which*, though possessed of or endowed with the complete orb or disc of the full moon (i e, though having the full moon,—full in all her digits,—shining brightly in it) had yet thick or impenetrable darkness caused or produced by the trees (or had yet darkness caused or produced by the thickets of trees), always present (lit 'placed near together' 'thrown in together') in it [inasmuch as it was (merely) full of a multitude or large number of excellent Brāhmanas or Brahmanas who were *perfect* (i e, proficient or well up) in all matters relating to their position Here the play or pun is upon the word 'द्विषति' which means both, the moon as well as a high Brāhmana Hence whatever contradiction there may be by saying on the one hand, that it had the full

moon shining brightly in it, and on the other, that thick darkness was always present in it,—is removed by taking it in the sense that the hermitage was full of excellent Brāhmanas who were perfect all round in all matters],—*which* was very beautiful or charming, and *which* seemed as though it were a second or another world of Brahmā (*i.e.*, the heaven or place of residence of Brahmā, the creator,—a division of the universe and one of the supposed residences of pious spirits), as it were.

३७—यत्र च मलिनता इविर्धूमेषु न चरितेषु, मुखरागः
शुक्लेषु न कोपेषु, तीक्ष्णता कुशाग्रेषु न स्वभाषेषु, चञ्चलता
फदलीदलेषु न मनःसु, चक्षुरागः कोकिलेषु न परकलत्रेषु,
फेण्डग्रहः कमण्डलुषु न सुरतेषु मेखलाबन्धो व्रतेषु नेर्ग्याफल-
हेषु स्तनस्पर्शो होंमधेनुषु न कामिनीषु) पक्षपातः कृकवाक्येषु न
विद्याविवादेषु भ्रान्तिरनलप्रदक्षिणासु न शास्त्रार्थेषु वसु-
संकीर्तनं दिव्यकथासु न तृष्णासु गणना रुद्राक्षबलयेषु न
शरीरेषु मुनिबालनाशः क्रतुदीक्षया न मृत्युना रामानुरागो
रामायणेन न यौवनेन मुखभङ्गविकारो जरया न धनाभि-
मानेन । यत्र च महाभारते शकुनिवधः पुराणे वायुप्रलपितं
वयःपरिणामे द्विजपतनमुपवनचन्दनेषु जाड्यमग्नीनां भूति-
मत्त्वमेणकानां गीतश्रवणव्यसनं शिखण्डिनां नृत्यपक्षपातो
भुजंगानां भोगः कपीनां श्रीफलाभिलापो मूलानामधोगतिः ।

३७—यत्रच—यस्मिन्नाश्रमे । हविर्धूमेषु—हव्यधूमेषु ।
 मलिनता—मालिन्यम् वा पापव्यवहारः । चरितेषु—जनचरि-
 त्रेषु नाभवत् । शुकेषु—कीरेषु ॥ मुखरागः—वदनरक्तिमा ।
 कोपेषु—क्रोधेषु न । कोपेषु इति निमित्त सप्तमी—निमित्तात्क-
 र्मयोगेचेतिवार्तिकेन । यथा केशेषु चमरौ हन्तीत्यत्र । कुशा-
 त्रेषु—दर्भाग्रभागेषु । तीक्ष्णता तीव्रता वा सूक्ष्मता स्वभावेषु—
 मानस ध्यापारेषु वा प्रकृतिषु । कूरता नासीत् । कदलीदलेषु—
 रम्भाफलपत्रेषु । चञ्चलता—चपलता । मनस्सु—मानसेषु ।
 अधीरता न ॥ कोकिलेषु—पिकेषु । चक्षुरागः—नयनलौहित्यम् ।
 परकलत्रेषु—अन्यमाय्यासु । कामजन्य नेत्रासक्तिः । न । कम-
 एडलुपु—घारिभाजनेषु । कण्ठप्रहः—गलधारणम् । सुरतेषु—
 रमणेषु । न कण्ठालिङ्गनम् । ऊर्ध्वरेतः संज्ञक मुनिसत्त्वादाश्रमे ।
 मतेषु—उपनयनादिनियमेषु । मेखलाबन्धः—मौञ्जीवन्धनम् । ईर्ष्या
 कलहपु—परकीयसंपदसहनजन्यविधात्रेषु । खड्गमुष्टिधारणम् ।
 न । मेखलामुष्टिदाद्वर्ण्यमुपवर्ण्यधोलौहबन्धः इतिभरतः । होम-
 धेनुषु सुरमितमयासु । स्तनस्पर्शः—दोग्धुमापीनावयवसंयोगः ।
 घनितासु—घोषितसु । कुचस्पर्शः । न । कृकवाकुषु—मयूरेषु ।
 पक्षपातः—पतत्रपतनम् । विद्याविषादेषु—शास्त्रविचारवितण्डा
 कलहेषु । आप्रहः । न । कृकेन कण्ठेन घकीति कृकवाकुः मयूरा
 घच् + उण् । तत्त्वयुमुखसुहिताय निष्पक्षगम्भीर विचार कर-
 णात् । अनलप्रदक्षिणासु—चन्द्रपरिक्रमासु । मान्तिः—मम-
 णम् । शास्त्रेषु—ध्यायादिषु सन्देहो न । दिव्यकथासु—स्वर्गायो-
 पाख्यानकथनेषु । दिविमयास्तेषां कथास्तासु । दिष् + यत् ।
 धसुसंकीर्तनम्—देवविशेशोल्लेखनम् । तृष्णासु—धनाकांक्षासु ।
 धनसंशब्दनं न ॥ रुद्राक्षयलयेषु—शिवनेत्रमण्यलयोद्वनमा-
 लासु । रुद्रस्याक्षि इव यऽक्षमिव तेषां यल्लयानि तेषु । गणना-
 जपसंख्या । शरीरेषु—देहेषु । आस्था वाऽऽदरः ॥ क्रतुदी-

क्षया—यागारम्भेण । क्रतौ वा क्रतोः दीक्षा तथा । मुनिवाल-
नाशः—ऋषिकेशक्षयः वा शिरोरुहच्छेदः । मुनीनां बालानां नाशः
सः । मृत्युना—मरणेन । शिशुक्षयः न । रामायणेन—रामाय-
णोदितरामगुणप्राप्त्यवस्थेन । रामानुरागः—दाशरथिप्रीतिः ।
रामे वा रामयाऽनुरागः सः । यौघनेन तारुण्येन । घनितासक्ति
र्न । जरया—यार्धक्येन । मुखमङ्गविकारः—वदनचर्म शैथिल्य-
विकृतिः । मुखे भङ्गस्य वा भङ्ग एव विकारः सः । धनाभिमा-
नेन—द्रविणमानेन । भ्रुकुटिविकृतिः नासीत् । यत्र आश्रमे ।
महाभारते—इतिहासग्रन्थे । भरतैः सत्रियैः कृतं युद्धं भारतम्
महद्यं तद् भारतन्तदधिकृत्यकृत इतिहासस्तस्मिन् । शकुनि-
वधः—दुर्योधनमातुलघातः । पक्षिर्हिसा नासीदाश्रमे । शकुनेः
वा शकुनीनां वधः सः । पुराणे—पुराणशास्त्रे ब्राह्मादी एव ।
वायुप्रक्षपितम्—वायुदेवताप्रकर्षवर्णनम् वा प्रकृत्योक्तिः । आ-
श्रमे तु उन्मादेनाऽनर्थकं घचोनाभूत् । वायुना वा वायोः प्रक्ष-
पितम् तत् । प्रलापोऽनर्थकं घच इत्यमरः । ययः परिणामे—
यार्धक्ये । द्विजपतनम्—दन्तपातः । ननु पातकादिना विप्राणां
पतितत्वम् । दन्तविप्राण्डजाद्विजा इत्यमरः । उपघनचन्दनेषु—
आरामपाटीरतरुषु । उपघनेषु चन्दनानि तेषु । अत्र चन्दनं पर्दं
चन्दनवृक्षं लक्षयति अन्वयानुपपत्त्या वा तात्पर्यानुपपत्त्या ।
जाड्यम्—शैत्यम् । आश्रमेजनेषुमौर्ष्यमासीत् तत्रत्यसर्वमु-
नीनां विशालविद्याशालित्वात् । अग्नीनाम्—हुतभुजाम् । भूति-
मत्यम्—भस्मवत्यम् । ऋषीणां तु घनसम्पत्तिमत्त्वमासीत् ।
भूतिर्भस्मनिसम्पदि इति मेदिनी । भूतिरस्ति एषां तेषां भावः
तत् । एणकानाम्—मृगाणाम् । गीतध्वण्यव्यसनम्—गानाक-
र्णनासक्तिः । ननु मुनीनाम् । शिष्येण्डनाम्—वर्हिणाम् । नृत्य-
पक्षपातः—नर्तनसमयेपतत्रपतनम् । ऋषीणां नृत्यदर्शने स्पृहा
नाभूत् । भुजङ्गमानां सर्पाणाम्—भुजेनगच्छतीतिभुजङ्गमः ।

गमेः सुपिवाच्य इतिवार्त्तिकेन गमधातोः खच् प्रत्ययः । खच्च
 डिद्वेतिद्विदभाय पक्षे रूपम् । पक्षे भुजगः भुजङ्ग इति रूपद्वयम् ।
 भोगः शरीरम् । मुनीनां मालाचन्दनवनितादि जन्यं सुखन्नाभूत् ।
 भोगः सुखे स्रज्यादिभृतावहेश्च फणकाययोरित्यमरः । कपी-
 नाम्—धानराणाम् । श्रीफलाभिलाषः—विल्वफलाकांक्षा । ननु
 मुनीनां धनप्रयोजनाभिरुचिः । श्रियाः फलम् वा श्रोत्रेण फलम्
 तत्राभिलाषः सः । मूलानाम्—वृक्षलतादीनामाश्रयणाम्—वा
 मूलकानाम् । अधोगतिः—भूमिनिम्नस्थानम् । ननु मुनीनां नरक-
 पातः । पापराहित्यान्मुनीनाम् । श्लेषसंकीर्णार्थपरित्यक्त-
 कारः ॥

37. And where or in which hermitage, *darkness* (existed or was to be found involved only) in the (thick columns or masses of) smoke arising out of the burnt offerings or oblations (poured into the holy sacrificial fire), and not (i.e., there was no moral blackness or impurity,—sinfulness or wickedness of any kind) in the deeds or practices (of the inhabitants or inmates thereof), *redness of the face* (existed or was to be met with only) in the parrots (which had red beaks), and not in anger or angry moods (i.e., no one's face there was flushed red with anger), *sharpness* or *pointedness* (was to be found or existed only) in the tips or pointed ends of the *kusha* grass, and not (i.e., there was no harshness or severity) in the inner or peculiar dispositions or innate natures (of its inmates or inhabitants), *restlessness* or *tremulousness* (existed or was to be found only) in the leaves of the plantain trees, and not (i.e., there was no unssteadiness

or fickleness) in the minds (of its residents) , *redness of the eyes* (was to be met with only) in the cuckoos, and not in (i e, there was no betrayal of improper love or no such love manifested by glances as regards, no one cast glances of illicit love or lustful glances at) the wives of others , *catching hold by the neck* (existed or was prevalent only) in respect of or in the case of) the Kamandalus or ascetics' peculiar water vessels, and not (i e, there was no embracing to be found) in sexual enjoyments , the *putting or tying on of the girdles* (of Munja grass) (was to be found or met with only) in the (performance of religious) vows (or vows relating to the order or class of *Brahma charins* or celibate studentship), and not (i e, there was no tying or putting on of the sword belts or baldrics) in (consequence of) disputes occasioned by jealousy [or as some would have it, that there was no confining or securing of the lover by means of girdles in jealous disputes or love quarrels by women], *the touching* (i e, *the handling while milking*) *of the breasts* or udders (milk glands provided with nipples or teats,—was to be observed or found only) in (the case of) milch cows, or cows that have been recently delivered or lately calved, at the time of making sacrificial offerings or oblations and not (i e, there was no lustful pressing or touching of the breasts) in the case of ladies or loving and affectionate women , *the falling of the feathers* (existed or was to be found only) in cocks or gallinaceous fowls

(it may also mean, peacocks), and not (i.e., there was no *partiality*, prejudice or obstinacy shown) in learned literary disputes or discussions of learning or knowledge, *the going or moving round* (in a circle was to be found or observed only) in the (acts of) circumambulation round the fire (i.e., in the performance of reverential salutation by going round it again and again from left to right so that the right side of the person is always kept towards it), and not (i.e., there was no confusion or going astray from delusion in mind) in (or as regards) the meanings or interpretation of the *Shastras* or the sacred precepts and scriptural dicta, *the mention or glorification* (i.e., the act of reciting or celebrating the praises) of Vasu or Kuvera, the god of wealth, [or of the (famous eight) Vasus, (a class of gods or divinities), was confined to or found only] in stories relating to the divine beings or in divine stories, and not (i.e., there was no extolling or eulogistic mention of wealth or riches in general) in (or out of a feeling of) greed (for the same), *the counting* (was to be found or observed only) in the (case of the beads of) rosaries made of the berries of a *Rudraksha* (lit Rudra eyed, Rudra being a manifestation of Shiva) tree, and not in the reckoning of (i.e., there was no regard or consideration paid to, or concern shown for) the body (i.e., there was no 'reckoning' of the body), *the loss or destruction of the hair of the sages* (was caused or brought about only) by their initiation for

sacrifices or the performance of sacrificial acts, and not (i.e., there was no loss or destruction of their children or hair) by death, *the attachment or devotion for Rama* (was created or brought about only) by the (recitation and hearing of the) Ramayana (the celebrated great epic relating the story of Shri Rama), but (there was) no love or attachment for a beautiful young woman or lady (shown or displayed) on account of the youthfulness or attainment of the prime of life or bloom of youth (on the part of any of its inmates), *the change or distortion or decay in the shape of* (wrinkles on) *the face* (was caused or produced only) by old age, but (there was) no contortion of the face or making wry or frowning faces (brought about by or) due to pride or arrogance of wealth. And where or in which hermitage, *the death or destruction of Shakuni* (the maternal uncle of Duryodhana, was to be found or met with only as being recited) in the (story of the) Mahabharata (meaning or implying thereby that there was otherwise no actual *killing of the birds* in that hermitage), *the speech* (literally, prattling, incoherent jabbering—speaking) by (or of) *the god of wind* (was solely confined to, or was to be found or met with only) in the Purana or ancient sacred writing (referring to the *Vāyu Purāṇa*, supposed to have been originally promulgated by the Wind god,—implying thereby that the hermitage was free from any sort of diseases or ailments and that there was no *delicious speech or saying*,—talking incoherently and unmean-

ingly—caused by delirium in it) ; (where) *the falling of the teeth* (happened or took place only) at the decline of age or at a fully matured or advanced age (implying that there was no fall or lapse from the proper and approved course of conduct on the part of the Brāhmanas in the hermitage) ; (where) *the coolness* (existed or was to be found or met with only) in the sandalwood trees of the small forest or the groves of neighbourhood (implying that there was no dulness of intellect or stupidity on the part of any one or the students in the hermitage) ; (where) *the being covered* (lit. the being possessed of or endowed) *with ashes* was (to be found or met with only in the case) of fires (implying that there was no possession of or being endowed with *wealth* or riches,—no affluence—to be noticed or observed in the hermitage,—the ascetics being prohibited by the religious laws to possess or keep them) ; (where) *the eager desire or excessive fondness for listening to music* or songs was (to be found or met with only in the case) of the deer or antelopes (described as being of a black colour with beautiful eyes and short legs)—(implying that there was no evil habit or vicious attachment to the practice of listening to music or songs in the hermitage) ; (where) *the falling of feathers in or during dancing* was (to be found or met with only in the case) of peacocks (implying that there was no partiality or liking for dancing to be found or observed in the hermitage) ; (where) *the*

hood was (to be found or met with only in the case) of snakes (implying that there was no *enjoyment of the wordly pleasures* on the part of the ascetics in it); (where) *the eager desire for Bilwa fruits* was (found to exist only in the case) of the monkeys (implying that there was no *desire for enjoying the fruits of wealth* to be found in the ascetics in that hermitage); and (where) *the (act of) going downwards*, was (to be found or met with only in the case) of roots (of trees or plants, —implying that there was no sort of degradation to be found existing in the case of the ascetics in that hermitage).

३८—तस्य चैवंविधस्य मध्यभागमण्डलमलंकुर्वाणस्याल-
क्तकालोहितपल्लवस्य मुनिजनालम्बितकृष्णाजिनजलकरकस-
नाथशाखस्य तापसकुमारिकाभिर्मूलभागदत्तपीतपिष्टपञ्जाङ्गु-
लस्य हरिणशिशुभिरापीयमानालवालकसलिलस्य मुनिकुमा-
रकावद्धकुशचीरदाम्नो हरितगोमयोपलेपनविविक्ततलस्य
तत्क्षणकृतकुसुमोपहाररमणीयस्य नातिमहतः परिमण्डलतया
विस्तीर्णावकाशस्य रक्ताशोक्तरोरघश्छायायामुपविष्टमत्युग्रत-
पोभिर्भुवनमिव सागरैः कनकगिरिमिव कुलपर्वतैः क्रतुमिव
वैतानवद्विभिः कल्पान्तदिवसमिव रविभिः कालमिव कल्पैः
समन्तान्महर्षिभिः परिवृतमुग्रशापभियेव कम्पितदेहया प्रण-
यिन्येव विहितकेशग्रहया क्रुद्धयेव कृतभ्रमद्गया मत्तयेवाकु-

लितगमना प्रसाधितयेव प्रकटिततिलकया जरया गृहीतव्रत-
येव भस्मधवलया धवलीकृतविग्रहमायामिनीभिः पलितपाण्डु-
राभिस्तपसा विजित्य मुनिजनमखिलं धर्मपताकाभिरिवो-
च्छ्रिताभिरमरलोकमारोढुं पुण्यरज्जुभिरिवोपसंगृहीताभिरति-
दूरप्रवृद्धस्य पुण्यतरोः कुंसुममञ्जरीभिरिवोद्गताभिर्जटाभि-
रुपशोभमानमुपरचितभस्मत्रिपुण्ड्रकेण तिर्यक्प्रवृत्तत्रिपथगास्तो-
तस्त्रयेणेव हिमगिरिशिलातलेन ललाटफलकेनोपेतमधोमुख-
चन्द्रकलाकाराभ्यामवलम्बितवलिशिथिलाभ्यां भ्रूलताभ्याम-
वष्टभ्यमानदृष्टिमनवरतमन्त्राक्षराभ्यासविवृताधरपुटतया निप-
तद्भिरतिशुचिभिः सत्यप्ररोहैरिव स्वच्छेन्द्रियवृत्तिभिरिव करु-
णारसप्रवाहैरिव दशनमयूखैर्धवलितपुरोभागमुद्गमदमलगङ्गा-
प्रवाहमिव जङ्गमविरतसोमोद्गारमुगन्धिनिश्वासावकृष्टैर्मूर्ति-
मद्भिरिव शापाक्षरैः सदा मुखभागसंनिहितैः परिस्फुरद्भिर-
लिभिरविरहितमतिकृशतया निम्नतरगण्डगर्तमुन्नततरहनुयो-
णमाकरालतारकमवशीर्यमाणविरलनयनपद्ममालमुद्गगतदी -
र्घरोमरुद्धश्रवणविवरमानाभिलम्बकूर्चकलापमाननमादधान -
मतिचपलानामिन्द्रयाश्वानामन्तःसंयमनरज्जुभिरिवातताभिः -
कण्ठनाडीभिर्निरन्तरसंवद्धकंधरं समुन्नतविरलास्थिपञ्जरमं-
सावलम्बिधवलयज्ञोपवीतमनिलवश्जनितातनुतरंगभङ्गमुल्लव-
मानमृणालमिव मन्दाकिनीप्रवाहमरुलुपमङ्गमुद्गहन्तममलस्फ-
टिकशकलघटितमक्षवलयमुज्ज्वलस्थूलमुक्ताफलप्रथितं सरस्व-

तीक्ष्णमिव चलद्भ्रूलिविवरगतमावर्तयन्तमनवरतभ्रमिततार-
काचक्रमपरमिव ध्रुवमुन्नमता शिराजालकेन जरत्कल्पतरु-
मिव परिणतलतासंचयेन निरन्तरनिचितममलेन चन्द्रांशुभि-
रिवाप्तफेनैरिव गुणसंतानतन्तुभिरिव निर्मितेन मानसस-
रोजलक्षालितशुचिना दुकूलबल्कलेन द्वितीयेनेव जराजालकेन
संछादितमासन्नवर्तिना मन्दाकिनीसलिलपूर्णेन त्रिदण्डोप-
विष्टेन स्फटिकरुमण्डलुना विकचपुण्डरीकराशिमिव राज-
हंसेनोपशोभमानं स्वर्येणाचलानां गाम्भीर्येण सागराणां
तेजसा सवितुः प्रशमेन तुषाररश्मेर्निर्मलतयाम्बरतलस्य
संविभागमिव कुर्वाणं वैनतेयमिव स्वप्नभावोपात्तद्विजाधिपत्यं
कमलासनमिवाश्रमगुरुं जरच्चन्दनतरुमिव भुजंगनिर्मोक्य-
बलजटाकुलं प्रशस्तवारणमिव प्रलम्बकर्णबालं बृहस्पतिमि-
वाजन्मसवर्धितकूर्चं दिवसमिषोद्यदर्कविम्बभास्वरमुखं शरत्-
कालमिव क्षीणवर्षं शान्तनुमिव म्रियसत्यव्रतमम्बिकाकरतल-
मिव रुद्राक्षवलयग्रहणनिपुणं शिशिरसमयसूर्यमिव कृतोत्तरा-
सङ्गं बडवानलमिव सततपयोभक्षं शून्यनगरमिव टीनानाथ-
विपन्नशरणं पशुपतिमिव भस्मपाण्डुरोमाक्षिप्रशरीरं भगवन्तं
जामालिमपश्यम् ।

महामुनिजावालिवर्णनम्—

३८—तस्य चैवं विधस्य पूर्वोक्तस्य पूर्वविशेषणं विशिष्टस्य
आश्रमस्य । मध्यभागम्—अभ्यन्तरप्रदेशम् । अलंकुर्याणस्य

रक्ताशोकतरोरधश्छायायामुपविष्टम् भगवन्तं जावालिमपश्यम्
 इति दूरेणान्वयः । इहद्वितीयान्तानि जावालिमित्यस्य विशेष-
 णानि सन्ति । पूर्वतः पश्यन्तानितु रक्ताशोकतरोर्विशेषणानि ॥
 अलक्तकालोहितपल्लवस्य—लाक्षारक्तदलस्य । अलक्तकवदालो-
 हिताः पल्लवाः यस्य तस्य । मुनिजनालंघितकृष्णाजिनजलकरक
 सनाथशाखस्य—ऋषिलोक स्थापित कृष्णसार मृगचर्मनारिकेल-
 धिनिर्मितपात्रविशेषसहितघिटपस्य । मुनिजनैरालम्बितानि
 कृष्णाजिनानिज लकरकाश्च तैः सनाथाः शाखाः यस्य तस्य ।
 करंकोमस्तके शस्येनारिकेलफलाखनि इति विश्वः ॥ ताप-
 सकन्यकामिः—तपस्विकुमारिकामिः । मूलभागदत्तपीतपिष्ट-
 पञ्चांगुलस्य—आशयप्रदेशस्थापित हरिद्रावर्णपदयासचूर्णबहु-
 करशाखा चिह्नस्य । मूलभागेदत्तानिपीतपिष्टस्यपञ्चांगु-
 लानि यस्मिन् तस्य । पञ्चानामांगुलीनां समाहारः पञ्चां-
 गुलम् । हरिणशिशुमिः मृगशावकेः । परिपीयमानालवालस
 लिलस्य धीयमानायायजलस्य । परिपीयमानमालवालेललिलं
 यस्य तस्य । मुनिकुमारकावद्धकुशचीरदाम्नोः—ऋषिशिशुनद-
 र्मनिर्मितवसनरश्मेः । मुनिकुमारकैरावद्गानि कुशचीराणां
 दामानि यस्मिन् तस्य ॥ हरितगोमयोपलेपनविधित्तलस्य—
 हरिद्रवर्णाद्रंगोपुरीषावलेपपवित्राधोभागस्य । हरितेनगोमयेन-
 यदुपलेपनन्तेन विधिकं तलं यस्य तस्य । तत्क्षणकृतकुसुमोप-
 हार रमणीयस्य—तत्कालविहितपुष्पघलिसुन्दरस्य । तत्क्षणे
 कृतेनोपहारेण रमणीयस्तस्य । नातिमहतः घृहतः । पग्मिण्डल-
 तथा—वृत्ताकारतथा । विस्तीर्णावकाशस्य—विस्तृतनिम्नगद्या-
 याप्रदेशस्य । रक्ताशोकतरोः—लोहितवर्णवञ्जुलभूरुहः । रक्ता-
 नामशोकानामशोक कुसुमानां तरुः तस्य । अशोकस्यपुष्पमशो-
 कम् । अथयवेचप्राप्योपधिघृद्धोभ्यः इति विहितस्याणः पुष्पमूलेयु
 यदुलमिति लुक् । यदुलो यञ्जुलोऽशोके इत्यमरः । अथश्छाया-

याम्—अधोभागानात्पे । उपविष्टम्—स्थितम् । सागरैः—
समुद्रैः । भुवनमिध—जगदिध । कुलाचलैः—महेन्द्रादिसप्तकुल-
पर्वतैः । कनकगिरिमिध—मेरुमिध ॥ धैतानवन्दिभिः । पद्मा-
ग्निभिः । धितानस्यायं धैतानः—तस्येदमित्यण् । धितानो यद्वा
उल्लोचे इति मेदिनो । क्रतुमिध । रविभिः—सूर्यैः । कल्पान्त
दिवसमिध—प्रलयदिनमिध । कल्पैः कालमिध—अब्रह्मणं सम-
थमिध । अत्युन्नतपोभिः—प्रभूततपस्याशालिभिः । महर्षिभिः—
मुनिभिः । पारवृत्तम्—ज्यातम् । विहित केशग्रहया—कृतकुन्त-
लायलम्बनया । प्रणयिन्या इय—यल्लभया इय । कुनम्रभङ्गया—
विहितमुकुटिकौटिल्यया । क्रुद्धया इय—कोपाविष्टाया इय ।
आकुलितगमनया—स्खलितगतिकया । मत्तया इय—हृषया
इय । प्रकटित तिलकया—प्रकाशितरूपवर्ण चिह्नया । प्रसा-
धितया—कृतालङ्कारया । मस्मधवलया—भूतिशुभ्वर्णया ।
मस्मना धवला पक्षे मस्मधद्वयवला तथा । गृहीतप्रतया इय—
आचरित नियमयायोपिता इय । जरयावार्धक्येन । धवलीकृत-
विग्रहम्—शुक्लीभूतशरीरम् । न धवलो धवलः कृतः विग्रहो-
यस्य तम् । पलितपाण्डुराभिः—वृद्धताङ्गवधावल्याभिः ।
आयामिनीभिः—दीर्घाभिः । आयामो दीर्घमस्ति आसांताभिः ।
आयाम् + मरवर्थाय इति । अपिलम्—समग्रम् । मुनिजनम्—
ऋषिलोकम् । तपोभिः—तपस्याभिः । विजित्य—स्यापत्ती-
कृत्य । उच्छिन्नाभिः—उत्तोलिताभिः । धर्मपताकामिरिच पुण्य-
ध्यजेरिध । अमरलोकम्—स्वर्गम् । आरोढुम्—गन्तुम् । उप-
संगृहीताभिः—एकत्रिताभिः । पुण्यरज्जुभिरिच—सुचरितरश्मि-
भिरिच । अतिदूरप्रवृद्धस्य—अतिशयवृद्धिगतस्य । पुण्यतरोः—
तपस्या भूरुहः । उद्गताभिः—उत्थिताभिः । कुसुममंजरीभिरि-
च—सुमनोवल्लर्गीभिरिच । जटाभिः—सटाभिः । या संगृहीत-
केशैः । उपशोभमानम्—मण्डितम् ॥ तिर्यक्प्रवृत्तगङ्गास्रोतश्च-

येण—विषमधारागतजान्दधी प्रवाह त्रितयेन । तिर्य्यक्प्रवृत्त
गङ्गायाः स्रोतस्त्रयम् यत्र तेन । हिमगिरिशिलातलेन इव—हिमा-
लयमहापापाणखण्डेन इव । उपरचितमस्मत्त्रिपुण्ड्रकेन—कृतभू-
तिमस्तकतिर्य्यक्त्रेखात्रयेण । ललाट फलकेन—मालप्रदेशेन ।
उपेतम्—सहितम् । अत्र त्रिपुण्ड्रकः स्रोतस्त्रयेणोपलक्षितम् ।
ललाट फलकम्—शिलातलेनोपलक्षितम् । अधोमुखचन्द्रकला-
काराभ्याम्—अधनताननशशिरेखाकृतिभ्याम् । अधोमुखी या
चन्द्रकला तस्या आकार इवाकारो ययोस्ताभ्याम् । अवलम्बि-
तधलिशिथिलाभ्याम्—आधित शिथिलचर्मश्लथाभ्याम् । धलि-
श्चर्मदण्डे च जरयाश्लथचर्मणि इति विश्वः । अवलम्बिता धलिः
तया शिथिले ताभ्याम् । मूलताभ्याम् अवष्टम्भमानदृष्टिम्—आ-
धीयमाणदर्शनसामर्थ्यम् । अनवरत मंत्राभ्यासधितृताधरपुटतया
—निरन्तरजप पौनः पुन्य व्यादसौष्ठयुगलतया । निष्पतद्भूमिः—
निर्गच्छद्भूमिः । अतिशुचिभिः—अत्यन्तशुभ्रैः । सत्यप्ररोहेरिष-
यथार्थवाक्याङ्कुरैरिष ॥ स्यच्छेन्द्रियवृत्तिभिः—निर्मलकरण-
व्यापारैः । करुणारस प्रवाहेरिष—अनुकम्पास्वादनिर्गुरैरिष ।
दशनमयूखैः—दन्तकान्तिभिः । धवलितपुरोभागम्—निर्मल-
सन्मुखप्रदेशम् । उद्भयमदमलगंगाप्रवाहम्—निर्धान्तस्यच्छज-
ान्दधीस्रोतसम् । जम्बुमिष—तदाख्यमुनिमिष । अनवरतसो-
मोद्गार सुगंधिनिःश्वासापकृष्टैः । निरन्तरनिपीतसोमरसो-
द्गिरणसुरमिश्वासयायुसमाकर्षितैः । अनवरतं सोमस्योद्-
गारः तेन सुगंधिना निःश्यासेन अवकृष्टास्नैः । मूर्त्तिमद्भूमिः—
सशरीरैः । शापाक्षरैरिष—आक्रोशषणैरिष । सदाभुजमागस-
न्निहितैः सूर्यदाननप्रान्तस्थितैः । परिस्फुरद्भूमिः—स्यन्दमानैः ।
अलिभिः—भ्रमरैः । अघिरहितम्—सहितम् । अतिरुशतया—
नितान्तक्षीणशरीरतया । निस्ततरणद्वगच्छम्—अधिवगम्भीर-
गर्भीभूतगणद्वसलम् । उन्नततरङ्गनुद्योणम्—अत्युच्चविद्युन्ना-

सिकम् । गण्डयोर्निम्नत्यादितिमायः । उच्चततरे हनुश्चघोणा
 च ते यस्य तम् । आकरालतारकम्—अत्युग्रकनीनिकम् । अव-
 शीर्यमाणधिरलनयनपद्ममालम्—क्षीयमाणाल्पनेत्रलोमश्रेणि-
 कम् । अवशीर्यमाण विरला नयनयोः पद्ममाला यस्य तत् ।
 उद्गतदीर्घं रोमरुद्धश्रवणधिरम्—उत्पन्नायन लोमावृत कर्ण-
 रन्ध्रद्वयम् । उद्गतैः दीर्घैः रोमभिः रुद्धश्रवणधिवरे यस्मिन्
 तत् । आनामिलम्बितकूर्चकलापम्—नामिपर्यन्तपतितश्मश्रु-
 राजिकम् । आनामि लम्बितः कूर्चकलापो यस्मिन् तत् । आन-
 नम्—मुग्रम् । आदधानम्—धारयन्तम् । अतिचपलानाम्—निता-
 न्तचञ्चलानाम् । इन्द्रियाश्वानाम्—करणयाजिनानाम् । अन्तः संय-
 मनरञ्जुभिरिध—अन्यन्तरमानसबन्धनरश्मिभिरिध । अन्तः संय-
 मनार्थं रञ्जयस्ताभिः । आततामिः—विस्तीर्णभिः । कण्ठनाडी-
 मिः—गलदेशीयशिराभिः । निरन्तराद्यनन्दकन्धरम्—सान्द्रस-
 मृक्तप्रीयम् । समुद्यतधिरलासिपञ्जरम् । उच्चाटपासिसमूहम् ।
 असायलम्बितधयलयक्षोपधीतम् । स्फंधाधितशुक्लयहसूत्रम् ।
 अनिलयशजनिततनुतरङ्गमङ्गम्—वातप्रेरणकृतजुष्टोर्मिकौटिल्यम्
 —अनिलयशेनजनितः तनूनां तरङ्गाणांमहोयस्मिन् तत् । उत्सव-
 मानमृणालमिध—तीर्थ्यमाणविसर्पण्डमिध । मन्दादिनी प्रधा-
 हमिध—आकाश गङ्गा स्रोत इव । अकलुपम्—निर्मलम् ।
 शङ्खं देहं उद्ग्रहन्तम्—धारयन्तम् । अमलस्फटिकशकल-
 घटितम्—निर्मलस्फटिक पण्डरचितम् । अमलैः स्फटिकशकलैः
 घटितस्तम् । चलद्गुलिधिरगतम्—चञ्चलकरशापारन्ध्रसि-
 तम् । चलन्तीनामंगुलीनां विधरेपुगतम् । अक्षयलयम्—जप-
 मालाम् । अन्युज्यलस्थूलमुक्ताफलप्रथितम्—दीप्ततरबृहत्सौ-
 त्तिक रचितम् । सरस्वतीहारमिध—वाग्देवीमालामिध । आघ-
 र्त्तयन्तम्—भामयन्तम् । अनवरतप्रमिततारकाचक्रम्—अधिर-
 तचलितकनीनिकाद्वयम् । पक्षे चालितनक्षत्रसमूहम् । अपरम्—

द्वितीयम् । ध्रुवमिव—ध्रुवाख्यनक्षत्रमिव । उन्नमता—ऊर्ध्वन-
यता । शिराजालकेन—नाडीसमूहेन । पक्षे तनुजडसधेन । जर-
त्कल्पतरुमिव—जीर्णमन्दारमिव । परिणतलतासंचयेन—निर-
न्तर निश्चितम् । परिपक्ववल्लीसमूहानवरतव्याप्तम् । अमलेन—
अवदातेन । चन्द्रांशुभिरिव—शशिकलाभिरिव । अमृतफेनैरिव—
सुधाहिंडीरैरिव । गुणसन्तान तन्तुभिरिव प्रशंसनीयधर्मपुञ्ज-
सूत्रैरिव । निर्मितेन रचितेन । मानससरोजलक्षितशुचिना—
मानसाख्यहृदयारिमाज्जनपवित्रेण । मानससरस जलेनयत्क्षा-
लन तेन शुचिस्तेन । दुकूलवलकलेन—क्षौमयसनवलकेन । द्विती-
येन—अपरेण । जराजालकेन इव—घार्धक्यसमूहेन इव । संछा-
दितम्—आवृतम् । आसन्नवर्त्तिना—सन्निहितेन मन्दाकिनीस-
लिलपूर्णन—आकाशगंगाजलपूरितेन । त्रिदण्डोपविष्टेन—काष्ठ-
मयत्रिपादिकारुधेन—त्रयोदण्डायस्मिन् इति त्रिदण्डः तस्मिन्
उपविष्टस्तेन । स्फाटिककमण्डलुना—स्फटिकनिर्मितजलपा-
त्रेण । राजहंसेन—कादम्बेन । विकचपुण्डरीक राशिमिव—
विकसत्पद्मसमूहमिव । उपशोभमानम् । सूर्यैर्येण—स्थित्या ।
अचलानाम्—पर्यतानाम् । गाम्भीर्येण—गभीरतया । सागरा-
णाम् । तेजसा—प्रतापेन । सवितुः—सूर्यस्य । प्रशमेन—
शान्त्या । तुषाररश्मेः—चन्द्रस्य । निर्मलतया । अमरतलस्य—
आकाशस्य । सम्यग्भागम्—पृथग्वयवयवम् । कुर्वाणमिव—विद-
धतमिव । पैतयेमिव—गण्डमिव । चिनताया अपत्यं पैत-
तेयः स्त्रीभ्योऽङ्क् । स्वप्रभावेणोपात्तद्विजाधिपत्यम्—निजम-
हिमप्राप्तब्राह्मणस्याम्यम् । पक्षे पक्षिस्थामित्वम् । स्वप्र-
भावेणोपात्तं द्विजानामाधिपत्यं येन तम् । कमला-
सनमिव—विधातरमिव । आश्रमगुरुम्—तपोधनस्यमुनिजना-
ध्यापकम्—ब्राह्मचर्यादिप्रवक्तृकम् । जरणन्दनतरुमिव—जीर्ण-
पाटीरगृक्षमिव । भुजङ्गनिर्भोकधवलजटाकुलम्—सर्पकञ्चुक-

स्वच्छसटाव्याप्तम् ॥ भुजङ्गस्यनिर्मोकवद्धयला जटा पद्मे भुज-
 ङ्गनिर्मोकवद्धयला जटाश्च तामिः । आकुलस्तम् । प्रशस्तधारण-
 मिव—महागजमिव । प्रलम्बकर्णपालम्—दीर्घधोत्रोमकम् ।
 वृहस्पतिमिव—धिपणमिव । आजन्मसंवर्धितकचम्—जन्मनः
 प्रभृति समेधित केशम् । पद्मे जननादारभ्यपोषित कवनामक
 स्वस्तुनम् । आजन्मनः वर्धिताः कचाः पद्मे वर्धितः कचः येन तम् ।
 दिवसमिव—धासरमिव ॥ उद्यदर्कविम्वभास्वरमुखम्—उदय-
 मानरविमण्डलभासुरप्रभातम् । उद्यन्योऽर्कस्तस्यापेभ्यवत् भा-
 स्वरं मुजम् यस्य तम् । पद्मे उद्यताऽर्केनभास्वरं मुखं यस्य तम् ।
 पिम्बोऽस्त्रीमण्डलंघ्रिषु इत्यमरः । शरत्कालमिव—घनात्यय-
 समयमिव । लीणवर्षम्—क्षपितवत्सरम् । पक्षे स्वल्पवृष्टिम् ।
 लीणानिवर्षाणि यस्य पद्मे लीणावर्षा यस्मिन् तम् । क्षि + क्तः
 क्षियोद्दीर्घात्—निष्ठातस्य नः लीणः । लिटि चिदाप
 चित्तिपतुः । लुङि अदीपीत् ॥ शान्तनुमिव—पतन्नामकचन्द्रवर्ध-
 शीयनृपमिव । प्रियसत्यव्रतम्—इष्टसत्यवचनव्यग्रहारनिय-
 मम् । अमीष्टमीप्सम् । प्रियं सत्यव्रतं यस्य पद्मे प्रियः सत्यव्रतो
 यस्य तम् । अम्यिकाकरतलमिव—दुर्गावाणितलमिव । रुद्राक्ष-
 ग्रहणनिपुणम्—रुद्राक्षमालाऽऽदानदक्षम् ॥ पद्मे शिषनेप्रपिधा-
 नकुशलम् । रुद्राक्षणां ग्रहणे पक्षे रुद्रस्याक्षस्य ग्रहणेतिपुणस्तम् ।
 शिशिरसमयसूर्यमिव—शीतकाल दिनकरमिव । कृतोत्तराक्ष-
 ङ्गम्—स्फंधधारितोत्तरीयवस्त्रसम्बन्धम् ॥ पक्षे विहित कीचेरी-
 दिक्संसर्गम् । कृत उत्तरस्यासंगोयेन पक्षे कृतः—उत्तरायाः
 सङ्गोयेन तम् । घङ्गवानलमिव—सततपयोमद्यम्—अचिरतदु-
 ग्धभोजनम् । पद्मे निरन्तरजलदहनम् । सततं पय एव भक्ष्यं
 यस्य तम् । शून्यनगरमिव—निर्जनपुरमिव । दीनानाधविपन्न-
 शरणम्—दुर्गतारक्ष कापधरलक्षम् । पद्मे—मयाग्रहजनहीनया-
 स्तव्यभगनगृहम् । शरणं गृहं रक्षित्वोरित्यमरः । दीनानामनाथानां

विपन्नानां शरणम् तम् । पक्षे—शीनानि अनाथानि विपन्नानि शरणानि यस्मिन् तम् । पशुपतिमिव—शिवमिव । भस्मपाण्डुरोमाश्लिष्टशरीरम्—भूतिश्वेतकेशालिङ्गितदेहम् । भस्मवत् पाण्डुराणि लोमानि तैः आश्लिष्टं शरीरं यस्य तम् । भस्मना पाण्डुरोममिश्रआश्लिष्टं शरीरं यस्य तम् । भगवन्तम्—माहात्म्यवन्तम् । जायालिमुनिमपश्यम्—अवलोकितवान् ।

38. I saw the venerable or illustrious sage Jābāli, who was seated in the shade under or beneath a red (i. e., red-flowering) Ashoka tree, that was adorning or decorating the large or great circular region or space of the central part of that (hermitage of such a description (as given in the last two immediately preceding paragraphs), the tender leaves of which (tree) were of a slightly red hue or reddish in colour like that of lac-dye, the boughs or branches of which were endowed with or had the skins of the black deer or antelopes, and the pitchers or jars of water [करक=the water pot of the ascetic or the religious student, the shell of the cocoanut hollowed to form a vessel,—hence, the water vessels or pots] suspended or hung down (from them) by the ascetics or sages, at the roots or basic part of which were made (lit. imparted) the marks or impressions with the five-fingers (joined together,—i. e., the full open palms, of their hands) dipped in (lit. with) moistened yellow flour paste or the auspicious turmeric pigment, by the ascetic girls or young maidens of the ascetics or sages, the water in the basin of which was being

drunk by the young ones of the deer or antelopes, *which* (tree) had the cords or strings (i e, the threads) of old and torn or tattered garments, made of Kusha grass, tied or fastened to it by the young ascetics (i e, the ascetic youths or young boys of the ascetics), the ground floor or surface underneath or under *which* (tree) was sanctified or made pure or holy (i e, made conspicuous, being kept apart or separated) by the plastering or besmearing of it with green or fresh cow dung, *which* appeared (or was made to present a) charming or attractive (appearance) on account of the offerings or showers of flowers just or recently made (lit made that very moment) by it [that is, the showers of flowers that it had just then shed, made it look beautiful], *which* was not very large or spacious, (but) *which*, on account of its (great) orbit or circumference (spreading all round), had (i e, occupied or covered) a large space (included within it or in its scope), *who*, —like the globe of the earth, as it were, being surrounded or encircled on all sides by the (seven) seas or oceans, like the mountain Meru (lit the 'gold mountain'), as it were, being surrounded or enclosed on all sides by the 'Kula Parvatas' or the (seven) principal mountains, like a sacrifice or a sacrificial rite or ceremony, as it were, being surrounded on all sides by the (three well-known) sacrificial fires, like the day of universal destruction or dissolution (lit the day 'at the end of a Kalpa,'—a fabulous period of time, a day of Brahma or

1000 *yugas*—a period of four hundred and thirty two million years of mortals, measuring the duration of the world, at the end of which the world is annihilated or destruction takes place,—the dooms day of the other peoples), as it were, being surrounded or encompassed on all sides by the (twelve fiercely burning) suns, *like* time, as it were, being limited or fully circumscribed by (*३६*, consisting of or being divided over) the *Kalpas* or particular fabulously long periods (thereof),—was surrounded on all sides by the great sages who had performed very severe or austere penances, *who* had his body whitened or made grey or white by old age, *which* had caused a (natural) tremour or shaking of his body or made his body tremble or quiver, and *which* itself had its body trembling or made to tremble, as though on account of the fear of a terrible curse, as it were (from the sage), *which* (old age) had seized or laid hold of his hair (*३६*, made his hair grey or white), and *which* itself had its hair seized or caught hold of, as though by a mistress or loving woman (in an amorous sport or love quarrel), as it were *which* had caused a contraction (*३६*, a curving and furrowing) of his eye brows (*३६*, caused wrinkles and furrows to appear on his eyebrows), and *which* itself had its eyebrows contracted (*३६*, had put on a frown), like an angry woman, as it were, having had her eyebrows contracted or knit up in an angry or frowning mood, *which*, like an intoxicated woman, as it were, having her gait or

movements made faltering (on account of drunkenness), had made his gait faltering or unsteady (lit. 'confused or agitated' etc.), *which*, like a well decorated lady or woman, as it were, with the (beauteous ornamental) mark on her forehead (made with saffron etc.) having been (fully) displayed or shown (to advantage), had 'caused moles' to appear, or had dark moles or spots produced or made manifest (on his body), and *which* (old age), like a lady having undertaken (i.e., observing or undergoing) a vow, as it were, and looking grey or white (on account of her body being besmeared) with the holy ashes, was white (i.e., had made the aged saint's body white) like ashes, *who* was looking adorned or decorated with (or on account of) the matted locks of his hair, *which* were very long (or long-stretching or extending), *which* were yellowish white or pale in colour on account of their hoariness or old age (or the hair of which had become grey and hoary), *which* had (very much) increased in size or

sign or mark of his victory) after having conquered (*i.e.*, excelled or surpassed) the entire body or assemblage of the sages or ascetics through (or by the effect or influence of) his (superior) penance, *which* (being collected up together) were like (or looked as though they were) the ropes of moral or religious virtues or merits (or of holiness or righteousness), as it were, collected together for the purpose of making or enabling him to ascend or climb up to heaven or the region or world of the immortals, and *which* (being raised or cast up) were like (or looked as though they were) the clusters of blossoms, or the branching stalks or shoots and sprouts of flowers, 'as it were, of the tree of religious merit or moral virtue, that (tree) had grown very long and high, having shot up (*i.e.*, the clusters of blossoms having shot up) or risen very high (lit 'gone or risen up', 'proceeded forth' etc), *who* was endowed with or possessed of a broad forehead (lit 'the flat surface of the forehead'), *which* had a *tri lineal* mark (or a mark consisting of three slightly curved lines) made on it with the holy ashes, and *which* (as such) was like (or seemed as though it were) the flat surface of a huge slab or rock of the Himalaya or Snow Mountain, from or through which had proceeded or flowed forth in an oblique or slanting direction, the three streams of the holy Ganges (lit —'going or flowing through the three paths or ways'—*viz.*, the heaven, the earth and the lower regions,—an epithet of the Ganges), as it were, *whose* eyes were being

supported or protected by (i.e., had leaning or resting upon, or overhanging on them) his creeper-like or arched eye brows (lit 'brow creepers'), *which* (eyebrows) were in form like (or resembled) the (two separate) digits of the moon's disc, or the (two separate) crescents of the new moon (with both their pointed ends or horns) turned downwards or upside down and *which* had become flabby or loose on account of the wrinkles (i.e., the natural lines or folds of skin caused by old age) that were (loosely) hanging down from (or that had formed themselves upon) them, *who* had the front part (of his body) or the space in front of him whitened or brightened up with the rays of (light emanating from) his teeth, *which* (rays) were (every now and then, or continually) issuing or flowing forth (lit 'falling down' 'descending'—i.e., proceeding from, or shooting out of, his mouth) on account of the hollow or cavity between his lips (i.e., the hollow or cavity of his mouth) being (so frequently) opened in the course or practice of his constant repetition or pronouncing of the words, letters or syllables of the sacred mystical verses or texts (i.e., of the mystical formulae), *which* were very pure, *which* (rays) were like the tender shoots or sprouts of (the tree of) Truth, as it were *which* were like the pure or stainless activities or serene functionings or leanings of his senses, as it were, *which* were like the (continuously flowing) streams or currents of the pathetic sentiment or the sentiment of compassion or pity, as

it were, and *who* (in that state, i. e., while the rays of light emanating from his teeth were issuing out of his month) seemed or appeared as though he were (the sage) *Janhu* letting off (lit. 'emitting or vomiting forth') the pure stream (i. e., the pellucid or clear waters) of the Ganges, as it were, — *who* was never destitute of or separated or free from (i. e., was ever or constantly surrounded by) the black bees, *which* were attracted or drawn by his breath (lit. 'inspiration or inhaling') that was fragrant with the uninterrupted or continual vapourous emissions or eructations of Soma (drunk by him in the course of his sacrifices), *which* (black bees) were like the (very) letters or syllables incarnate or in bodily form, of (the word) Curse, as it were, *which* were always present near (lit. 'placed near together,' — i. e., were hovering about in the vicinity of) his face or mouth, and *which* were flashing about (or hovering near him), — *who* had (lit. 'was having or putting on,' 'appropriating to him self or 'bearing') a face *which*, on account of his extreme or great emaciation or leanness had the dimples or small natural depressions on his cheeks rendered very deep or made *deeper* still, the chin and the nose of *which* (face) looked or were looking very prominent (lit. 'raised higher or still more upwards,' — on account of the extreme depression of the cheeks), the pupils of (the eyes of) *which* (face) were slightly large or raised, or had a somewhat terrific aspect (about them), the (already) thin rows 'of (hair on the)

eye lashes of *which* (face) were being (still more) shattered (i.e., were in the process of decaying or wasting away,—were dropping or shedding off,—very fast), the hollows or cavities of the ears of *which* were covered up or surrounded (lit. 'choked up or blockaded,'—hence, closely begirt, invested or fenced in,—i.e., were profusely overgrown on all sides) with hair that had grown very long and risen or shot up very high, and the cluster or the thickly grown tuft of hair on the beard (i.e., the thickly grown beard) of *which* (face) reached as far as or hung down to his navel, *who* had or possessed a body, the neck of *which* was thickly surrounded or overspread (lit. 'bound, tied or fastened together,'—i.e., was fixed up in its place, being closely secured or surrounded, on all sides) with the veins and arteries of the throat, that were fully stretched like (or as though they were) the reins (lit. 'the ropes') for restraining inwardly the very spirited horses or restive steeds in the shape or form of his (inconstant or unsteady) senses (lit. 'sense horses' or sense steeds), as it were,—the thin or widely apart bony frame of *which* (body) was (made or looking) prominent (lit. 'risen up' or 'elevated'—hence, prominent or projecting owing to its being devoid of flesh), *which* had a pure or white sacred thread hanging down from its shoulders, *which* was not unclean or dark (i.e., was pure and holy and not stained in any way), and *which* (as such) was like or resembled the pure or holy

flowing stream of the Ganges, as it were, *that* (stream) was not turbid or unclean and impure, in *which* (stream) small ripples or wavy undulations were caused or produced by the force of the wind (which are compared here to the thin but prominent bony frame of his ribs mentioned before), and in *which* (*i.e.*, on the surface of which) lotus fibres or the fibres of a lotus stalk or 'water-lily were floating up (here and there,—which has furnished the comparison thereof to the sacred thread of the sage) ; *who* was revolving a rosary of beads made (up) of the pieces of pure crystals or pebbles, *which* (rosary), while lying in (*i.e.*, passing through) the interstices or intervening spaces of his moving fingers (as he gradually revolved it), was like the necklace of Saraswati, the goddess of learning (always represented in all things connected with her as being pure white), as it were, strung together or made up of bright and large pearls, and *who* (as such or in that state), with the round or circular pupils of his eyes constantly revolving within them, appeared like (or seemed as though he were) a second or another *Dhruva* or the (fixed or immovable) *polar star*, as it were, having a cluster or group of (other) stars and planets incessantly or ceaselessly revolving or made to revolve round it ; *who*, like an old *Kalpataru* or *celestial tree* (one of the trees of *Swarga* or heaven, or of *Indra's paradise*,—a fabulous tree granting all desires), as it were, being thickly overgrown or heaped up with a large mass or collec-

tion of fully grown or ripened and matured (३६, withered or dry and old) creepers, was closely or thickly [lit. 'without (leaving) any intermediate space'] covered over or overspread (lit. 'heaped or piled up') with a prominent (lit. rising or lifted up) network of veins, *who* was clothed in (lit. 'covered over with' or 'concealed with,'—३६, was wearing or putting on) a pure or white bark garment resembling silk or *that* resembled silk, *that* (was so white and pure that it) seemed as though it were made of or *with* the (pure white) rays of the moon, *with* the (white) foams of nectar, *with* the widely expanding threads or fibres, or the threads or fibres of an expansion or continuous succession of virtues or good qualities (३६, high merits in the form of lotus stalks or in some other bodily form), *that* was pure or holy on account of its having been washed in the waters of the *lake Mānas* or *Mānasarovara*, and *that* (white garment) appeared like (or looked as though it were) a second or another network or chain armour of old age, as it were, *who*, like a heap or mass of fully blown or expanded white lotuses, as it were, looking beautiful on account of the presence near it of a swan or flamingo (lit. 'king goose' or 'royal goose,' a sort of white goose with red legs and bill), was being adorned or decorated (३६, was looking splendid or ornamented) with or on account of his having by his side or near him, a crystal jar or *Kamandalu* (३६, the ascetics' peculiar

water pot or vessel called by that name), or a Kamandalu *that* was made of crystal and was lying or placed near him, *that* was filled up with the water of the Ganges, and *that* was placed upon a tripod, or 'three-footed' or 'three-legged' stand (*i. e.*, a stand with *three feet*, legs or sticks) ; *who* seemed as though he were making a division of or sharing *his* firmness or steadiness with (that of) the mountains (*i. e.*, *who* was so firm or steady in his behaviour that it seemed as though he bestowed upon the mountains a part or portion of his own firmness, or that the mountains derived their firmness (or stability from him), *his* profound serenity or depth of character (*i. e.*, the quality of being unruffled in mind at all times,—sagacity or earnestness) with the (depth of the) seas or oceans, *his* lustre or effulgence with the (splendour or brilliance of the) sun, *his* tranquillity or peace of mind, or peaceful mildness with the (coolness of the) moon (lit. 'having cold rays' or the 'cool-rayed' one), and *his* purity or freedom from (all sorts of physical and moral) stain or sin with the (absence of dirt from the) sky [Briefly the meaning is this: 'He was so firm or steady on his path of virtue or righteousness, so serene or unruffled in his mind, so effulgent or splendidly bright in his external aspect, so mild or tranquil in his behaviour, and so pure or free from any moral stain or sin, *that* it seemed as though he were sharing all these virtues with, or had bestowed a part or fractional share thereof respectively to, the

mountains as regards their stability or immovable position, the *seas* or *oceans* in regard to their profound depth the *sun* in regard to its brightly burning or fierce splendour or brilliance, the *moon* as regards its coolness, and the *sky* in regard to its clearness or freedom from, or absence of any dirt. The poet fancies that all these agencies of nature seemed to derive their respective virtues from the corresponding ones of the great sage, as it were],—*who*, having (or inasmuch as he had) attained to the position of highest eminence or rank among the *twice born ones* or *Brāhmanas*, through or by means of his own superhuman powers or great religious virtues (or through the strength or might of his own virtues), was like (Garudā) the son of Vinita, as it were, who had acquired sovereignty or mastery and kingly power over the (whole class or kingdom of) *birds*, through or by means of his own strength or puissance (i e, through his own great power and might), *who*, like Brahma (lit the 'lotus seated,' 'one having a lotus for his seat'), as it were, who is the head or the first progenitor (i e, the propounder or promulgator) of (all the four) religious orders was the presiding head of (lit, a religious father or teacher,—a spiritual teacher of the highest rank in) the hermitage, or the religious order (obtaining in it), *who*, like an old sandal wood tree, as it were that was irregularly crowded up or full of its fibrous roots which were (rendered or made to look) white on account of their

being covered over with the sloughs of snakes, was beset with (१ *e*, had or bore on his head) locks or tufts of matted hair that were white or grey in colour like the slough of a snake, *who*, like an excellent or admirable elephant (or an elephant possessed of all the auspicious signs or marks), as it were, having his ears and tail hanging down, had the hair of (or on) his ears hanging down (from them), *who* like Brihaspati (the preceptor of the gods), as it were, *who* had brought up *Kacha* (his own son) from his birth, [or up till his (second) birth or the time of his investiture with the sacred thread (after which he was sent to Shukracharya, the great preceptor of the demons for learning the *सजीविनी विद्या*, १ *e*, acquiring the knowledge of '*the science that causes life to revive*',—knowledge of restoring one to life)], had allowed or let his *hair* to grow from or since his birth, *who*, like day, as it were, having had the early or first (१ *e*, the beginning or opening) part of it made bright or resplendent *with* (or on account of) the disc or orb of the rising sun, had his face shining or radiant *like* the disc or orb of the rising sun *who*, like the autumnal season, as it were when (or in which) the *rains* are (so) meagre or suppressed (or, having its rains destroyed, suppressed or greatly diminished,—referring to the fact that there is practically no rain in that season) had (many of) the *years* (of his life) expended or worn away (१ *e*, much of his age had declined away), to *whom*, like

Shantanu, as it were, who loved or had (his son) Priyavrata or Bhishma (lit 'vow-loving') dear to him, the vow of speaking the truth was dear, or who was fond of or loved his vow of speaking the truth, *who*, like the palm of the hand of Ambikā or Parvatī (the Consort of Shiva), as it were, which was clever or skilful in covering or enclosing (lit seizing or laying hold of) the round eye (lit the circumference or circle of the eyes) of Rudra or Shiva (in sport), was clever or proficient (ः *ε*, thoroughly skilled, conversant or experienced) in the handling or manipulation (ः *ε*, the taking or taking hold) of the rosary made of the Rudraksha berries (lit 'Rudra eyed,' a kind of tree, the berries of which are used for making rosaries), *who*, like the sun during the cold or winter season, as it were, when it has had its contact or proximity brought about or produced with the *Northerly Direction* [or it might mean when it has had its non-attachment or freedom from the contact or proximity of the *North Direction* effected or fully brought about (or attachment or contact etc., avoided)] had put on an upper garment, *who*, like the submarine fire [lit, the 'mare's fire,'—*Vadavā* meaning a 'mare,' and *Anala* 'fire,'—submarine fire or the fire of the lower regions fabled to be at the South pole and not extinguishable by the sea water], as it were, constantly or always having the waters (of the sea) as its food (for consumption) [ः *ε*, continually, feeding upon, burning or consuming the waters of the sea], always had milk

(alone) as his food (*i. e.*, who always subsisted or lived on milk alone);—*who*, like an empty or deserted city or town, as it were, having houses that are or in which the houses are,—lit. a refuge—place of refuge or sanctuary—a house, abode or habitation—resting-place etc.) ruined or gloomy—looking miserable or melancholy (*i. e.*, *without* any external charm) *without* a master or natural protector, and *fallen* into a bad or dilapidated state, was a place of refuge or shelter, or afforded protection, to the poor or needy (*i. e.*, those who are either indigent or afflicted and distressed), to those having no master or natural protector (*i. e.*, the fatherless or helpless ones), and to the distressed or afflicted ones) (*i. e.*, those fallen into adversity or misfortune);—and *who*, like Shiva [lit. the 'Lord of the 'animals,'—or according to others, 'Lord of a servant named Pashu,'—an epithet of the later *Rudra* (Rudra-Shiva), or of a similar diety,—here Shiva], as it were, having his body (made)whitish or yellowish-white (in colour) with the (application or besmearing of the) holy ashes, and embraced by *Umā* (his consort), had his body covered or closely invested (*i. e.*, thickly overspread or overgrown) with the short soft hair that was grey or pale in colour with (or like) the

३९-अवलोक्य चाहमचिन्तयम् । अहो प्रभावस्तपसाम् ।
 इयमस्यशान्तापि मूर्तिरुत्तमकनकावदाता परिस्फुरन्ती सौदा-
 मिनीव चक्षुषः प्रतिदन्ति तेजांसि । सततमुदासीनापि महा-
 प्रभावतया भयमिवोपजनयति प्रथमोपगतस्य । शुष्कनलका-
 शकुसुमनिपतितानलचटुलवृत्ति नित्यमसहिष्णु तपस्विनां
 तनुतपसामपि तेजः प्रकृत्त्या भवति किमुत सकलभुवनतल-
 नन्दितचरणानामनवरततपःक्षपितमलानां करतलामलकफल-
 वदखिलं जगदालोकयतां दिव्येन चक्षुषा भगवतामेवंविधा-
 नामयक्षयकारिणाम् । पुण्यानि हि नामग्रहणान्यपि महा-
 मुनीनाम् । किं पुनर्दर्शनानि । धन्यमिदमाश्रमपदमयमधि-
 पतिर्यत्र । अथवाभुवनतलमेव धन्यमखिलमनेनाधिष्ठितमव-
 नितलरुमलयोनिना । पुण्यभाजः खल्वमी मुनयः यदहर्निश-
 मेनमपरमिव नलिनासनमपगतान्यव्यापारा मुखावलोकन-
 निश्चलदृष्टयः पुण्याः कथाः शृण्वन्तः समुपासते । सरस्व-
 त्यपि धन्या यास्य तु सततमतिप्रसन्ने करुणानलनित्यन्दि-
 न्यगाधगाम्भीर्ये रुचिरदिग्गपरिवारा मुखरुमलसंपरुमनु-
 भवन्ती निवसति हंसीय मानसे । चतुर्मुखमुखरुमलवासि-
 भिश्चतुर्वेदः सुचिरादिव द्वितीयमिदमपरमुचिन्तमासादितं
 स्थानम् । एनमामाद्य नरत्कालमिव कलिकालजलदसमय-
 पलुपिताः प्रसादमुपगताः पुनरपि जगति सरित इव सर्व-
 विधाः । नियतमिह सर्वात्मना कृतावस्थितिना भगवता परि-

भूतकलिकालविलसितेन धर्मेण न स्मर्यते कृतयुगस्य ।
 धराणितलमनेनाधिष्ठितमालोक्य न वहति नूनमिदानीं सप्त-
 र्पिमण्डलनिवासाभिमानमम्बरतलम् । अहो महासत्त्वेयं जरा-
 यास्य प्रलयरविरश्मिनिकरदुर्निरीक्ष्ये रजनिकरकिरणपाण्डु-
 रशिरोरुहे जटाभारे फेनपुञ्जधवला गङ्गेव पशुपतेः क्षीराहुति-
 रिव शिखाकलापे विभावसोर्निपतन्ती न भीता । वहलाज्य-
 धूमपटलमलिनीकृताश्रमस्य भगवतः प्रभावाद्भीतमिव रवि-
 किरणजालमपि दूरतः परिहरति तपोवनम् । एते च पवन-
 लेलपुञ्जीकृतशिखाकलापा रचिताञ्जलय इवात्र मन्त्रपूतानि
 हवींषि प्रतिगृह्णन्त्येतत्प्रीत्याशुशुक्षणयः । तरलितदुकूलव-
 त्कलोयं चाश्रमलताकुसुमसुरभिपरिमलो मन्दसंचारी सशङ्क
 इवास्य समीपमुपसर्पति गन्धवाहः । प्रायो महाभूतानामपि
 दुरभिभवानि भवन्ति तेजांसि । सर्वतेजस्विनामयं चाग्रणीः ।
 द्विसूर्यमिवाभाति जगदनेनाधिष्ठितं महात्मना । निष्कम्पेव
 क्षितिरेतदवष्टम्भात् । एष प्रवाहः करुणारसस्य संतरणसेतुः
 संसारसिन्धोराधारः क्षमाम्मसां परशुस्तृष्णालतागहनस्य
 सागरः संतोषामृतस्योपदेष्टा सिद्धिमार्गस्यास्तगिरिरसद्ग-
 ग्रहस्य मूलमुपशमतरोर्नाभिः प्रज्ञाचक्रस्य स्थितिवंशो धर्मध्व-
 जस्य तीर्थं सर्वविद्यावताराणां वडवानलो लोभार्णवस्य
 निकपोपलः शास्त्ररत्नानां दावानलो रागपल्लवस्य महामन्त्रः
 क्रोधभुजङ्गस्य दिवसकरो मोहान्धकारस्यार्गलाग्रन्थो नरक-

द्वाराणां कुलभवनमाचाराणामायतनं मङ्गलानामभूमिर्मदवि-
 काराणां दर्शकः सत्पथानामुत्पत्तिः साधुताया नेमिरुत्साह-
 चक्रस्याश्रयः सत्त्वस्य प्रतिपक्षः कलिकालस्य कोशस्तपसः
 सखा सत्यस्य क्षेत्रमार्जवस्य प्रभवः पुण्यसंचयस्यादत्ताव-
 काशो मत्सरस्यारातिर्विपत्तेरस्थानं परिभूतेरननुकूलेभिमान-
 स्यासंमतो दैन्यस्यानायत्तो रोपस्यावशी विषयाणामनभि-
 मुखः सुखानाम् । अस्य भगवतः प्रसादादेवोपशान्तवैरमपग-
 तमत्सरं तपोवनम् । अहो प्रभावो महात्मनाम् । अत्र हि
शाश्वतिकमुपहाय विरोधमुपशान्तात्मानस्तिर्यञ्चोपि तपोवन-
वसतिसुखमनुभवन्ति । तथाहि । एष विरुचोत्पलवनरचना-
नुकारिणमुत्पतच्चारुचन्द्रकशतं हरिणलोचनश्रुतिशबलमभिन-
वशाद्वलंमिव विशति शिखिनः कलापमातपाहतो निःशङ्क-
महिः । अयमुत्सृज्य मातरमजातकेसरैः केसरिशिशुभिः सहो-
पजातपरिचयः प्रक्षरत्क्षीरधारमापिवति कुरंगशावकः सिंही-
स्तनम् । एष मृणालकलापाशङ्किभिः शशिकरधवलं सदा-
भारमाभीलितलोचनो बहु मन्यते द्विरदकलभैराकृष्यमाणं
भृगपतिः । इदमिह कपिकुलमपगतचापलमुपनयति मुनिकु-
मारकेभ्यः स्नातेभ्यः फलानि । एते च न निवारयन्ति
यदान्धा अपि गण्डस्थलीभाञ्चि मदजलपाननिश्चलानि
मधुकरकुलानि जातदयाः कर्णतालैः करिणः । किं बहुना ।
तापसाग्निहोत्रधूमलेखाभिस्तत्सर्पन्तोभिरनिशमुपपादितकृष्णा -

जिनोत्तरासङ्गशोभाः फलमूलभृतो बल्कलिनो निश्चेतनास्त-
रवोपि सनियमा इव लक्ष्यन्तेस्य भगवतः । किं पुनः सचे-
तनाः प्राणिनः ।

३६—अथलोभ्यचाहमन्वितयम्—इष्ट्वाचिन्तितवान् ॥
अहोप्रभावस्तपसाम्—तपश्चर्याणाम् । प्रभावः—महिमा ।
इयम्—एषा । अस्य—जाबालेः । शान्तापि—शमयुतापि ।
मूर्तिः । उत्सन्नकनकावदाता—सन्तप्तसुवर्णनिर्मला । परि-
स्फुरन्ती—प्रकाशमाना । सौदामिनीव—विद्युदिव । सुदाम्ना
अद्रिणा एकदिक् इति सौदामिनी । तेनैकदिगिति अण् प्रत्ययः ।
चक्षुषः । तेजसि—प्रकाशान् । प्रतिहन्ति—नाशयति । सततम्—
निरन्तरम् । उदासीनाऽपि—निरपेक्षापि । महाप्रभावतया—
प्रभूतप्रतापवत्तया । प्रथमोपगतस्य—पूर्वमत्रोपस्थितस्य । मम ।
भयमिव । उपजनयन्तीव—करोतीव । तनुतपसामपि—स्वल्प-
तपसामपि । तपस्विनाम्—तापसानाम् । तेजः—प्रभावः । शुष्क-
नलकाशकुसुमनिपतितानलचटुलवृत्ति । नीरसनलतृणकाशपु-
ष्पगतवह्निवञ्चलव्यापारम् । शुष्केषु नलेषु च काशकुसुमेषु निप-
तितोऽनलः तद्वत् चटुलावृत्तिर्यस्य तत् । नित्यम्—सदा ।
असहिष्णु—असहनशीलम् । सद्योदहमित्यर्थः । सह् + इष्णुच् ।
लुटि सोढा लुङि असाक्षीत्, असोढाम् इत्यादि । लुटि सद्यति ॥
प्रकृत्या स्वभावेन । दुःसहम्—दुर + सह् + खल् दुःसहम् ।
भवति—विद्यते । किमुत—किम्पुनः । सकलभुवनवन्दितचरण-
नाम्—सर्वलोकपूजितपादनाम् । अनवरततपःक्षालितमलानाम्—
अविरतपुण्यधारिभार्जितमलोमसानाम् । अनवरतं तपांसि एव
सलिलानितैः क्षालितानि मलानियैः तेषाम् । करतलामलकवत्—
पाणितलस्थितधात्रीफलमिव । करः तस्य तलं तत्रस्थितमामलकं
तद्वत् । अखिलं—समस्तम् । जगत् दिव्येन—स्वर्गायेण । च-

क्षुपा—ज्ञानलोचनेन आलोकयताम्—पश्यताम् । एवं विधा-
 नाम्—पूर्व विशेषणविशिष्टानाम् । अघक्षयकारिणाम्—पापौघ-
 विध्वंसनाम् । भगवताम्—महामुनीनाम् महर्षीणाम् । नाम-
 ग्रहणान्यपि—अभिधेयोच्चारणान्यपि । पुण्यानि—पवित्राणि ।
 किम्पुनर्दर्शनानि साक्षात्काराः । इदम् आश्रमपदम्—महामुनि-
 स्थानम् । धन्यम्—प्रशस्ततरम् । यत्र—आश्रमे । अयमधिपतिः ।
 असौजायालिः । अथवा । अवनितलकमलयोनिना—भूमण्डल-
 मल्लणा । अवनितले कमलयोनिरिष्यतेन । अनेन—जायालिना ।
 अधिष्ठितम्—सहितम् । मुषनतलमेघ । धन्यम् पुण्योपेतम् ।
 अमीमुनयः—पुरस्थिताः ऋषयः । पुण्यभाजः—परमपावनाः ।
 पत्—यतः । अहर्निशम्—रात्रिन्दिवम् । अपरम्—द्वितीयम् ।
 नलिनासनमिष—विधातारमिव । एनम्—जायालिम् । अपग-
 तान्यव्यापाराः । दर्शनपरायणाः । मुखाद्यलोकननिश्चलद्रष्टव्यः—
 दर्शनस्तिमितलोचनाः । पुण्याः कथाः—इतिहासान् । शृण्वन्तः—
 आकर्णयन्तः । समुपासते—सेवन्ते । सरस्यत्यपि—वाग्देव्यपि ।
 धन्या । या । अस्य—जायालेः । सततम् । अतिप्रसन्ना परमानु-
 ग्रहयती । करुणाजलनिःप्यन्दिनी—दयावारिषर्पिणी । अगाध-
 गाम्भीर्ये—अपरिमितागाधत्ववति । मानसे चेतसि—पक्षे तथा-
 मकसरसि । दधिरद्विजपरिवाराः—उत्तमविप्रच्छात्रपरिजनाः—
 पक्षे सुन्दरपक्षि कुटुम्बिनः । मुख कमल सम्पर्कसुखम्—पद्मा-
 ननसंसर्गहर्षम् । अनुभवन्ती—भुङ्गती । राजहंसीय—मरालीय ।
 निवसति । तिष्ठति । चतुर्मुपमुखकमलवासिभिः—विधातृपद्-
 माननयासशीलैः । चतुर्वेदैः—चतुःसंख्यकश्रुतिभिः । इदम् द्विती-
 यम् अन्यत् । स्थानम् । सुविरादिव—बहुकालात् । आसादि-
 तमिष—प्राप्तमिष । सर्वविधाः—सकलवेदादिविज्ञानानि ।
 एनम्—जायालिम् । आसाद्य । प्राप्य । कलिकालजलधरसमय-
 कलुषिताः—कलियुगसमयवारिदकालमलिनाः । पक्षे दूषिता ।

कलिकालः जलधर समय इव तेन कल्पिताः । जगति—संसारं
 सरित इव—नद्य इव । पुनरपि—भूयोऽपि । प्रसादं निर्दोषताम् ।
 पक्षे निर्मलताम् । उपगता—प्राप्ता । इह—आश्रमे । नियतम्—
 नियमेन । सर्वात्मना—साकल्येन । कृतावस्थितिना—निवसता ।
 भगवता महानुभावेन । परभूतकलिकालविलसितेन । तिरस्कृ-
 तचतुर्थयुगसमयचेष्टितेन । परिभूतं कलिकालस्य विलसितं येन
 तेन । धर्मेण—पुण्येन । कृतयुगस्य—सत्ययुगः । न स्मर्यते—
 नोस्मृतिर्नीयते । अनेन । अधिष्ठितम्—सहितम् । धरणोत्तमम्—
 भूमण्डलम् । आलोक्यं । लोक्—लिटि लुलोक—लुङि अलो-
 किष्ट । अस्यरतलम्—आकाशमण्डलम् । सप्तपिंमण्डलनिवा-
 साभिमानम्—मरीच्यादिभृषिसमूहस्थिति मानम् । इदानीम् ।
 न वहति—ना धारयति । अहो—आश्चर्यम् । इयम्—एषा ।
 जरा—वार्धक्यम् । महासत्त्वा—परमवलशालिनी । अस्य—
 जावालेः । प्रलयरविकरनिकरदुर्निरीक्ष्ये—युगान्तकालदिवाकर-
 रश्मिपुञ्जदुर्वर्षे । प्रलयेरविकराणां निकरस्तद्बद्दुर्निरीक्ष्यस्त-
 स्मिन् । रजनिकरकिरणपाण्डुशिरोरुहे—निशानाधमयूखधव-
 लकेशे । रजनिकरस्यकिरणयत्पाण्डवः शिरोरुहाः यस्यतस्मिन् ।
 जटाभारे—सटासमूहे । फेनपुञ्जधवला—समुद्रद्विगङ्गीरराशि-
 शुभा । फेनपुञ्जवत् पक्षे फेनेपुञ्जैः धवला सा । पशुपतेः शिवस्य ।
 जटाभारे—गङ्गा इव विभावसोः—वन्द्येः । सूर्य्यवन्ही विभावसू
 इत्यमरः शिखाकलापे—ज्वालानिकरे क्षीराहुतिरिध—दुग्धमय-
 हव्यमिध । निष्पतन्ती—यतिता न भीता । भी लिटि विभाय, वि-
 भयांचकार । लुङि—अभैषीत्, अभैष्ट ॥ वहलाज्यधूममलिनी-
 कृताश्रमस्य—प्रचुरसर्पिर्हविर्धून्मृच्छणीभूतस्थानस्य । भगवतः
 जावालेः । प्रभायात्—महिम्नः । भीतमिध । तपोवनम्—तप-
 श्चर्यास्थानम् । रविकिरणजालमपि—दिवानाथरश्मिराशिमपि ।
 दूरतः—आरात् । परिहरति—निवारयति । पते च—पुरस्थिताः ।

आशुशुक्लण्यः—घन्द्दयः । आशु—त्वरितंशोपयति स आशु-
 शुक्लण्यः ॥ पयन लोत्तपुष्पीकृत शिखाकलापाः—घातचपलराशो-
 क्तज्वालासमूहाः । पयनेन लोलाः पुष्पीकृताः शिखाकलापाः
 येषांते । रचिताञ्जलय इव—उत्तोलितयोजितपाणिद्वया इव ॥
 मंत्रपूतानि । हर्षोपि—हव्यानि । गृह्णति—आददते । पतत्रोत्था-
 —मुनिप्रणयेन । तरलितदुकूलधल्कलः—कम्पितक्षीमयस्त्रधल्कः ।
 तरलितः दुकूलयद्वल्कलोयेन सः । आश्रमलताकुसुमसुरभि
 परिमलः—मुनिस्थानवल्लिपुष्पगन्धः । मन्दमन्दसञ्चारी—अति-
 मन्दगामी । गन्धवाहः—अनिलः । अस्य संशेद्वइव सन्दिग्धइव ।
 समीपम्—उपसर्पति । गच्छति । महामूतानामपि—सिंहादी-
 नामपि । तेजांसि—प्रभायाः । प्रायः—बाहुल्येन । दुरभिमया-
 नि—घनतिक्रमणीयानि । अयञ्चसर्वतेजस्थिनाम्—सकलतापसा-
 नाम् । अग्रणीः—प्रधानः । अनेन महात्मना—अमुना महानुभा-
 येन । अधिष्ठितम् । जगत्—भुवनम् । द्विसूर्य्यमिव—रयिद्वयो-
 पेतम् इव । आभाति—राजते । एतदयष्टस्मात्—जायाति
 समाधयात् । क्षितिः—भूः । क्षि—लिटिचिन्ताप । लुङि अक्षै-
 पीत् । निष्कम्पेय—निश्चलेष्व । अत्रोत्प्रेक्षालङ्कारः सत्यामपि
 अचलापाम् भूमौ तथात्येनेनात्प्रेक्षिता ॥ एकः अक्षौ । करुणार-
 सस्य—दयाधारिणः । प्रवाहः—ओघः । संसारसिंधोः—जग-
 त्सागरस्य । सन्तरणसेतुः—पारनयनावलम्बनम् । क्षमायारी-
 णाम्—क्षान्तिजलानाम् । आश्रयः । तृष्णालतागहनस्य । विप-
 यमोगामिलाप्यल्लिखनस्य । तृष्णा एव लताः तासां गहनं तस्य ।
 परशुः—कुठारः । सन्तोषामृतसरस्य—तुष्टिपीयूषद्रव्यस्य ।
 सन्तोषः अमृतमिव रसः—नस्य । सिद्धिमार्गस्य—मोक्षपथस्य ।
 उपदेष्टा—शिक्षकः । असद्ग्रहस्य—दुष्टनक्षत्रस्य अस्नगिरिः
 अस्ताचलः । उपशमतरो—शान्तिवृत्तस्य । मूलम्—कारणम् ।
 प्रधानस्य—विज्ञानरथाङ्गस्य । नामिः—अक्षः । धर्मध्यजस्य

पुण्यकेतोः । प्रासादः—सौधः । सर्वविद्यावताराणाम्—सकल-
 प्रज्ञानप्रवेशानाम् । तीर्थम्—घट्टः । यथा घट्टमाधित्य लोकाः
 वारिषु प्रविशन्ति तथा शिष्याणां निखिलविद्यासु प्रवेश पतत्स-
 माथयेण । लोभार्णवस्य गृध्रनुतासागरस्य । ॥ इवानलः—वाड-
 धाग्निः । शास्त्ररत्नानाम्—दर्शनमाणिक्यानाम् । निकपोपलः—
 परीक्षापापाण्यखण्डः । रागपल्लवस्य—विषयामिलापपत्रस्य ।
 दावानलः—घनयन्त्रिः । दावस्यानलः सः । क्रोधभुजङ्गस्य—
 कोपसर्पस्य । महामंत्रः—प्रौढमंत्रणम् । मोहार्धकारस्य—अज्ञा-
 नतिमिरस्य । मोहः अर्धकार इव तस्य । दिवसकरः—सूर्यः ।
 दिवस + कृ + टः । दिवसकरः । नरकद्वाराणाम्—निर्घृतिप्रवेश-
 मार्गाणाम् । अर्गलवधः कपाटवधकं कीलकः । आचाराणाम्—
 सत्कर्मणाम् । कुलभवनम्—चिरन्तनगृहम् । मङ्गलानाम्—शुभ-
 कर्मणाम् । आयतनम्—स्थानम् । मदधिकाराणाम्—अहङ्कार-
 जन्यधिकृतीनाम् । अभूमिः—अविषयः । सत्पथानाम्—धर्म-
 कार्याणाम् । दर्शकः—उपदेष्टा । साधुतायाः—सौजन्यस्य ।
 उत्पत्तिः—प्रसूतिस्थानम् । उत्साहचक्रस्य—उद्यमसंघस्य ।
 नेमिः—प्रान्तदेशः । सस्वस्य—तन्नामकगुणस्य रजस्तमोभि-
 न्नस्य ॥ आधयः । कलिकालस्य—चतुर्थयुगस्य—प्रतिपक्षः—
 शत्रुः । तपसः—तपस्यायाः । कोशः—आकरः । सत्यस्य—यथा-
 र्थस्य । सहा—सहायकः । आर्जवस्य—सरलतायाः । क्षेत्रम्—
 विषयः । पुण्यसञ्चयस्य धर्मसंग्रहस्य । प्रभयः—कारणम् ।
 मत्सरस्य—द्वेषस्य । अदत्तायकाशः—अविषयः । विपक्षेः—
 विपक्षः । अरातिः—रिपुः । परिभूतेः—परिभवस्य । परि + भू +
 अप् परिभवः । अस्थानम्—अभूमिः । अमिमानस्य—अहङ्का-
 रस्य—प्रतिकूलः—द्वेष्टा । दैन्यस्य—खेदस्य—या कार्पण्यस्य ।
 असम्मतः—विरुद्धः । रोषस्य—क्रोधस्य । अनायत्तः—पटा-
 धीनः । सुधानाम्—विषयरागाणाम् । अनभिमुखः—अननु-

कूलः । अस्य—जावालेः । भगवतः ॥ प्रमावादेव—महिमत एव ।
 अशान्तवैरम्—अपगतसापत्न्यम् । अमत्सरम्—विद्वेषशून्यम् ।
 तपोधनमस्ति । अहो महात्मनां प्रमाधः । अवहि—आश्रमे ।
 तिर्य्यञ्चोऽपि—पदयादयोऽपि । तिरोऽञ्चतीति तिर्य्यङ् । ति-
 रस् + अञ्च + म्निञ् । तिरसस्तिर्य्यादेशः । उपशान्तान्तरात्मानः—
 प्रशमितान्तःकरणाः । शाश्वतिकम्—शश्वद्मधम् । विरोधम्—
 वैरम् । अपहाय—त्यक्त्वा । तपोधनयसतिमुत्तमम्—तपस्याधनया-
 सजन्यमुदम् । अनुभवन्ति—सेयन्ते । तथाहि । एष—अयम् ।
 विक्रोत्पलयनरचनानुकारिणम्—विक्रतपद्मविपिनमङ्गीभा-
 धनिर्माणसदृशम् । विकचानामुपलानां धनस्य रचनायाः अनुकारी
 तम् । उत्पतश्चारुचन्द्रकशनम्—उद्गच्छद्मनोहरमेवकथहुलम् ।
 उत्पतन्ति चारुणि चन्द्रकशतानि यस्मिन् तम् । हरिणलोचनघु-
 तिशयलम्—मृगनयनकान्तिमिधितम् । अमिनवशाद्दयलम्—
 नधीनशष्पदेशम् । शङ्ख + ड्यलच् शाङ्खलः । इय । आतपा-
 दतः—सुव्यसन्तापपीडितः ॥ निःशङ्कम् । असंशयम् । शिखिनः—
 मयूरस्य कलापम्—राशिम् । विशति अन्तर्गच्छति । अयम् । कुरङ्ग-
 शायकः—मृगशिशुः । मातरम्—जननीम् । उत्सृज्य—त्यक्त्वा ।
 अजातकेसरैः—अनुत्पन्नमीषाकेशैः । केसरिशिशुभिः—सिंह-
 शायकैः । सह—साकम् । उपजातपरिचयः—उत्पन्नसौहार्दः सन् ।
 प्रह्वरत्नीरधारम्—स्थन्दमानदुग्धम् । सिंहीस्तनम्—सिंहमाय्यां
 घृचुकम् । पिपति—धपति । एष । मृगयतिः—सिंहः । मृणालकला-
 पाशङ्किभिः—विसकिसलयसमूहसन्देहिभिः । मृणालानां कला-
 पमाशङ्कते तैः । द्विर्यदकलमै—गजसुतेः । आकृष्यमाणम्—
 आमीलितलोचनः—ईषन्निमीलितनयनः । शशिकरधयलम्—इन्दु-
 किरणशुभ्रम् । सटाभारम्—जटासमूहम् । यद्—अधिकम् ।
 मन्यते—आद्रियते । इदम्—अपगत चापलम्—दूरीभूतवाञ्छ-
 ल्यम् । कपिकुलम्—यानरघृन्दम् । स्नातेभ्यः—कृतस्नानेभ्यः ।

मुनिकुमारकेभ्यः—अपिसुतेभ्यः । फलानि—प्रसवान् । उपन-
यति—प्रापयति । वाददाति । पते । मदांघ्रा अपि । मत्ता अपि ।
करिणः । गजाः । सञ्जातदयाः । प्राप्तकरुणाः । गण्डस्थलीभांजि-
कटप्रदेशमग्नानि । गण्ड एव वा गण्ड स्थलीव तं भजन्तीति
तानि । मदजलपान निश्चलानि दानवारिग्रहणस्तिराणि । मधु-
करकुलानि—अमरकदम्बान् । कर्णतालैः श्रोत्रताडनैः । न—निधा-
रयन्ति—न दूरीकुर्यन्ति । कियद्गुणा । अधिकवर्णनेनालम् । तापसा-
ग्निहोत्रधूमलेखाभिः—तपस्विहवनधूम्रराजिभिः । तापसानाम-
ग्निहोत्रस्य धूमस्य लेखास्ताभिः । उपसर्पन्तीभिः—उपतिष्ठन्ती-
भिः ॥ अनिशम् निरन्तरम् । उपपादितकृष्णाजिनोत्तरासंगशोभाः—
कृतकृष्णसारचर्मनिर्मितोत्तरीयसंसर्गमण्डनाः । उपपादिता
कृष्णाजिनस्य उत्तरासङ्गस्य शोभा यैस्ते । फलमूलभृतः । प्रस-
मूलककन्दधारिणः । घल्कलिनः—घल्कयन्त्यन्तः । घृक्षत्वक्शा-
लिनः । निश्चेतनाः—चैतन्यरहिताः । तरबोऽपि—वृक्षा अपि ।
अस्य—भगवतः स्वामिनः—जाघाले । सनियमा इव—व्रतिन
इव । लक्ष्यन्ते—दृश्यन्ते । सचेतनाः—प्राणिनः । गुणिन—
गुणयन्ता । पुनः किम्—भूयः न घातय किमपि ।

39. And having seen or observed (all this or him),
I thought within myself (or began to reflect or revolve
in my mind—thus). 'Oh! The greatness or
majestic power of penances or (the practice or
observance of) religious austerities! Here (lit. 'this')
is the form or body of this (great ascetic), which,
though calm or tranquil (i. e., quiet-looking), yet
being bright or brilliant in lustre like well heated
gold, repulses or drives back (—repels, keeps or wards
off, or beats back) the light or power of vision

(lit the 'lustres or powers') of the eyes (ऽ *e*, completely dazzles the eyes), like suddenly flashing lightning as it were Though always or ever (remaining) indifferent (lit. 'sitting apart or away from —ऽ *e*, free from all affection or attachment of any kind), yet, on account of its great majesty or exceedingly mighty power, it creates or produces (ऽ *e* inspires a sentiment of) fear or awe, as it were, in one who approaches (lit. 'come or gone near') him (ऽ *e*, who happens to be in his presence) for the first time The power or might (lit fiery energy or radiant glory, —ऽ *e*, spiritual efficacy) even of those ascetics or religious devotees, (the store of religious merit of) whose penance is (but) slight or insignificantly small, naturally has (or is so constituted as to have) a tendency or inclination (by its innate nature) to be restlessly active or moving quickly (lit unsteady or moving, ऽ *e*, ready to set about its operation) like fire fallen on dried or withered reeds - *kāśha* grass (a species of grass) and flowers, and is always or ever (by its very nature) impatient or unforbearing (of any opposition or obstacle,—or as regards its natural consequences —ऽ *e*, quickly burns up or destroys whatever happens to come in opposition to it), how much more (so should it not be in the case of the far greater might or power) of those illustrious or glorious sages or ascetics (lit 'venerable ones,' —ऽ *e*, religious devotees practising penances) of such a kind, who have their feet (ऽ *e*, whose feet are)

respectfully saluted or adored by (people on) the surface of the whole world or of all the (three) worlds or regions, *who* have had their sins or moral impurities or taints removed or cast away (i.e., destroyed) by the constant or incessant (practice of) penances *who* (possess or have the superhuman power to) see, with or by means of their divine eye or inspired vision, the whole world like or as though it were (but) a myrobalan fruit (lying) on the palm of their hand (i.e., see through it all ever so easily, fully, and distinctly) and *who* destroy or purge away (lit. who cause or bring about the destruction of) the sins (of others). Surely even the taking or uttering (i.e., the mere mention or repetition) of the names of the great sages or ascetics is holy or meritorious (i.e., is conducive to one's holiness or purity and virtue). How much more (so) the having of (their actual physical) sight or vision (i.e., the going into their presence)? .Blessed or happy (i.e., lucky or fortunate) is this hermitage or abode of the ascetics, where such a (mighty) one (lit. 'this' one,—i.e., such a mighty or great sage) is (at) the head (lit. 'a ruler or regent,'—something like the modern Rector of a religious institute in the west). Or rather the entire world (or the whole of this world,—lit. 'the entire surface of the world') is blessed or lucky, inhabited or occupied (as it is) by this earthly Brahma [lit. by this one who is (as it were like the God) Brahma (the 'lotus born') on the surface of (this) earth].

These (lit 'those') ascetics over there are, indeed, the (happy or virtuous) partakers or sharers of the bliss or happiness of religious merit (or moral virtue), inasmuch as or since they, having given up or desisted from (all their) other duties or activities [lit 'having had (all their) other acts or transactions removed or set or laid aside'], and listening to the holy or sacred stories or accounts of past events, with their eyes remaining steadily fixed or motionless (i. e., closely intent or attentive) in the act of (or while) seeing or looking at his face, wait or attend (i. e., remain in regular or close and near attendance) day and night upon him (lit 'this one), who is like (or seems as though he were) a second or another Brahma (lit the 'lotus seated,' 'one having a lotus for his seat,' or 'whose seat is on a lotus'), as it were. Even Saraswatī (the personified goddess of learning and wisdom) is blessed or lucky who, —like a female goose or swan, as it were, *being* attended or surrounded (on all sides) by fine or beautiful birds [or having (other) fine or beautiful birds as her attendants around her] *enjoying or experiencing* the (pleasure or happiness of the) contact of lotuses (in the shape) of his face, and *living* in the *Mānasa lake*, *that* is always or ever (so) very clear or pellucid (i. e., the water of which is always so very clear or transparent, being fully settled down), *that* allows its waters (in the shape or form) of compassion to flow or trickle down, and *that* has a profound or unfathomable depth in

it,—however, lives or dwells in his (lit. 'of this one') *mind*, which is always or ever (so) very pleased or gracious and refined, which sheds tenderness or compassion (that is) like water, and the sagacity of which is extremely profound (i.e., which is characterized by so much depth or profundity of his character,—or the serenity of wh'ch is so very deep—lit. 'bottomless'), being (i.e., Saraswatī being) attended or surrounded by his fine or beautiful teeth (i.e., having the fine or beautiful teeth of the holy sage as her attendants,—it could also mean 'being surrounded by or having brilliant Brāhmanas or religious students as her attendants), and enjoying or experiencing the (pleasure or happiness of the) contact of his (lit. 'of this one') lotus-like face or mouth. This (namely, the mouth of the sage Jābāli) has been found or obtained, as though after a very long time, as the second or another suitable or appropriate place (of abode) by the four Vedas or the Holy Scriptures, which have (so far) been living or dwelling in (lit. have been the indwellers or inhabitants of,—the Vedas are said to have sprung from the mouth of the Creator) the lotus-like mouths of Brahmā or the Creator (lit. 'the four-mouthed') Having obtained this (great sage), all the (various) sciences or branches of learning in the world, having (previously) been polluted or corrupted (i.e., rendered rusty or dark and obscure for want of their proper pursuit or study,—contaminated or infected) by the cloudy or rainy-season like (lit. 'the time of

the water givers or clouds,—hence the rainy season) Iron Age, have once again attained to or come upon (lit. 'gone near to', 'approached',—experienced or undergone—i.e., become furnished with) brightness or clearness (i.e., purity and agreeable lucidity of style etc.),—like (so many) rivers, as it were, which (after) having been made or rendered turbid or muddy by the rainy season (in the shape or form) of the Iron Age, have once again become clear or pellucid on having reached the winter or cold season. Certainly or decidedly the *Kritayuga* or the *Golden Age* (the first and the most righteous and virtuous of the four ages of the world) is not remembered here (with any regret) by the divine or sacred religious law incarnate (i.e., the holy observance of the religious law or practice regarded as a glorious divinity in bodily form), which has (undoubtedly) taken or made its (fixed or permanent) abode or residence (i.e., which abides or dwells,—here in this place or hermitage) with all its heart (or with the universal soul,—i.e., in its entirety), and which has set at naught or defied the wanton gestures or amorous manifestations of the Iron Age (i.e., which has had the sportive dalliance or workings of the iron age despised and over-powered or treated with contempt and disregard) Having seen or found the surface of the earth being inhabited or occupied by this (great sage or ascetic), the sky now will (lit. does) surely or indeed not (i.e., will no longer) feel or experience (lit. bear or carry about it)

the pride or haughtiness (the honourable feeling or consciousness,—*i. e.*, will now surely cease to take pride in or entertain a high opinion of itself as regards the fact that the seven sages live in it), caused or produced by the (fact of the) residence or abode on it of the group or constellation of the 'seven sages' (*i. e.*, the constellation of the 'Great Bear' or Ursa Major). Oh! This old age, which is pure white like a collective mass of foam, is (indeed or really) possessed of great power or courage (lit vigour, energy or a great or noble essence, excellence or might, etc) or is very bold, inasmuch as it (or which) is not afraid or apprehensive of or alarmed and terrified at falling (lit 'while falling') or coming down upon (*i. e.*, whitening) the mass or large quantity of matted hair, —*which* (on account of its dazzling brilliance or brightness) is difficult to look or gaze at, like a mass or cluster of the rays of the sun at the time of the universal destruction or dissolution, and the hair (lit 'head growing' or 'growing on head', —*i. e.*, the hair of the head) of *which* is whitish or yellowish white in colour like the rays of the moon (lit the 'causer or producer of the night'), —of this (mighty sage or ascetic), *like* the river Ganges, made or looking pure white on account of the (presence on its surface of the) mass of foam, as it were, not being afraid of (or while) falling or coming down upon (*i. e.*, while descending or alighting on) the great collective mass or tuft of matted

or other receptacle). And this wind (lit. 'the fragrance or smell bearer',—the term also means 'the musk deer'), *which* has stirred or agitated his silk like bark garment (i. e., which has caused it to move about, or wave to and fro in the air,—made it tremulous, or has had a tremulous motion imparted to it),—*which* has or is endowed with a sweet smelling fragrance or pleasing and agreeable perfume in it (i. e., which is laden with the sweet smelling fragrance) of the flowers of creepers in the hermitage, and *which* is blowing gently or moving slowly (being thus laden with the abundant perfume of the creeper flowers of the hermitage), approaches or moves onward near him (lit. 'creeps near this one'), as though (it were) afraid or inspired with (a certain amount of) fear or apprehension (of him). Generally or for the most part, the fiery splendours or brilliant energetic powers even of the great beings or creatures (such as the lions, tigers, etc.), or of the (five) great or primary elements of nature (such as the ether, air, fire, water and earth), are difficult to defy or overpower [or it might also mean the splendours or fiery energetic powers (of those possessing brilliant—spiritual, moral or mystical—forces) are generally or for the most part, difficult to defy or prevail upon even by (lit. 'of' or 'at the hands of') the (five) great or fundamental elements of nature (viz. ether, air, fire, water and earth)]: Whereas (lit. 'and',—i. e., And in fact) this (great eagle Jābāli) is the leader or foremost of all the brilliant ones or those

numerous sacrifices performed therein). [The plain meaning is this The volume of smoke, arising from the burnt offerings at sacrifices in the hermitage, was so dense round it, that the sun's rays did not succeed in breaking through the same This fact strikes the fancy of the poet as though the rays were afraid of the great power or might of the venerable sage and so avoided or tried to keep at a respectable distance from the hermitage] And these sacrificial fires [lit 'being worshipped on account of shining very quickly,' or 'causing sorrow (to one's enemies),'—according to Sayana, —hence meaning 'fire' shining forth, wind or air, —a Vedic term rarely used in any classical Sanskrit literature], the mass of the pointed flames of which is 'or has been made restless or tremulous (i e, tossing or swinging about, quivering or being agitated), and collected together into a heap (or one column) by the wind, being pleased with (or out of their liking, fondness or affectionate regard for) him (lit 'this one'), receive or accept here (in this hermitage) the oblations or sacrificial burnt-offerings, consecrated or purified (i e, made holy) by (the chanting or recitation of the) *Mantras* or the sacred texts or verses (or the mystical syllables or formulæ), as though with their joined or folded hands (or, as though after having formed a hollow or cavity by joining the two hands together and keeping the palms from touching so as to hold the offerings of oblations in it,—like alms in a bowl

or other receptacle) And this wind (lit 'the fragrance or smell bearer',—the term also means 'the musk deer'), *which* has stirred or agitated his silk like bark garment (ऽ *e*, which has caused it to move about, or wave to and fro in the air,—made it tremulous, or has had ■ tremulous motion imparted to it),—*which* has or ■ endowed with a sweet smelling fragrance or pleasing and agreeable perfume in it (ऽ *e*, which is laden with the sweet smelling fragrance) of the flowers of creepers in the hermitage, and *which* is blowing gently or moving slowly (being thus laden with the abundant perfume of the creeper flowers of the hermitage), approaches or moves onward near him (lit 'creeps near this one'), as though (it were) afraid or inspired with (a certain amount of) fear or apprehension (of him) Generally or for the most part, the fiery splendours or brilliant energetic powers even of the great beings or creatures (such as the lions, tigers, etc.), or of the (five) great or primary elements of nature (such as the ether, air, fire, water and earth), are difficult to defie or overpower [or it might also mean 'the splendours or fiery energetic powers (of those possessing brilliant—spiritual moral or mystical—forces) are generally or for the most part, difficult to defie or prevail upon even by (lit 'of' or 'at the hands of') the (five) great or fundamental elements of nature (viz., ether, air, fire, water and earth)'] Whereas (lit 'and,—ऽ *e*. And in fact) this (great sage Jābāli) is the leader or foremost of all the brilliant ones or those

possessed of bright or glorious powers : Being inhabited or occupied by this high souled or eminent (sage or ascetic), the earth or the world appears or looks as though it had or were possessed of two suns . The earth (stands or remains) motionless or free from shaking as though it were through his support or the support given by him (or, the earth is motionless, as it were, on account of its leaning against or resting upon him,— *i e*, if the earth is motionless or free from shaking or trembling, it is only due to the support given to it by him) This (great sage or ascetic) is the flowing *stream* of (the water in the shape or consisting of) the emotion or sentiment of compassion or tenderness, the *bridge* for crossing over (or rescuing and carrying or conveying those who resort to him—his pupils and others—safely across) the sea or ocean of (this) world or secular life (lit 'passing through a succession of states',—'the ever going cycle or circle of births and deaths',—'the course or circuit of mundane existence' etc), the *reservoir* (lit 'that which holds or contains',—a vessel or receptacle) or support of the waters of forbearance or patience and endurance, the *hatchet* or small axe of (*i e*, for cutting down) the thicket or dense wood of creepers (consisting or in the shape) of strong wishes or desires, the *sea* or ocean of the nectar of contentment (*i e*, contentedness or satisfaction), the *teacher* (*i e*, a *Guru* or spiritual guide) of the path of success or prosperity and well being (in this, and) of perfection or complete

attainment of final emancipation or supreme felicity (in the other world) , the *setting mountain* (i e , the western mountain behind which the sun is said or supposed to set) of idle caprices or false notions, or of an evil or ominous star or inauspicious planet (like Saturn, Mars, etc ,—or of a mischievous or wicked trick) the *root* of the tree of tranquillity or calmness , the *navel* or nave of the wheel (hence the centre or essence) of wisdom , the *bamboo* (staff) for supporting (lit 'the bamboo affording stay or support') the banner of righteousness or religious virtue (i e , he is the support or mainstay of religion and virtue) , the *sacred bathing place* or sacred place of pilgrimage (in regard to or in respect) of the landing places or ghats (or flights of steps) of all the (various) sciences or branches of learning [i e , as all the flights of steps or the stairs of a landing place or ghat on the bank of a river, lead to a sacred place, so all the branches of learning came to him as to a sacred preceptor or teacher , —or, it might mean , he is the landing place for a descent into (the waters of) all the branches of learning, — i e , his pupils by approaching him easily acquire the knowledge of all the sciences or branches of learning], the *submarine fire* (or the fire of the lower regions, fabled to be at the South pole, and not extinguishable by the sea waters upon which it feeds) of the ocean of greed or covetousness (i e as the submarine fire devours or consumes the waters of the sea, so did

just as the outer rim of a wheel keeps up the other inner parts thereof in proper order, so he maintained and regulated or kept under proper control all his energetic efforts or exertions) the *rest* or *resting place* (lit 'that on which anything depends or rests'—hence, an asylum, shelter or place of refuge) of the quality of purity or goodness (regarded in philosophy as the highest of the three *Gunās* or fundamental qualities, the characteristic feature of which is to render one in whom it predominates chaste, true honest, wise etc), or of virtue or truth or of strength vigour or energy, or of good or sound sense, the *antagonist* or *adversary* (॥ *e*, the enemy or opponent) of the period of *Kālī* or the Iron Age (॥ *e* of the age of vice and wickedness), the *treasure* or *store* (॥ *e*, the store house of the accumulated wealth) of penance or religious austerities ॥ *e*, the practice of mental or personal self denial, or the infliction of bodily tortures or mortifications), the *friend* or *companion* (॥ *e*, the comrade or associate) of truth (॥ *e*, truthfulness) or sincerity, the *place of origin* (॥ *e* the land, field or fertile soil,—the place or sacred spot) or the place of pilgrimage of rectitude or honesty (॥ *e*, of simplicity or straightforwardness of the propriety of acts or observances, or the open, honest and sincere behaviour), the *source* or *origin* (lit 'the birth or production',—hence, the immediate origin or cause of existence,—the operative or generative cause etc) of the store or accumulation of virtues or

religious merits, *one who never gave room or occasion* (lit 'one by whom scope or opportunity was not given') to envy or jealousy (*s e*, he afforded or made no room for jealousy, or entertained no feelings of grudge or hostility, anger or passion, towards or for any one), the *enemy* (lit the evil spirit that frustrates the good intentions, and disturbs the happiness of mankind,—malignity personified) of adversity or misfortune (*s e*, just as an evil spirit frustrates the good intentions and disturbs the happiness of men, so did he uproot or remove all misfortunes or avert disasters or mishaps), *no place* (*s e*, a bad or wrong place for the display or manifestation) of contumely or humiliation (*s e*, a place where contumely or insult could have no firm footing, or which it could ill afford to remain in,—or, treating him with contempt, disgracing or despising him was as though in a wrong or unsuitable place,—*s e*, nobody could insult or humiliate him with impunity), *not agreeable or in accord with* (*s e*, averse or not conformable to) pride or self conceit (*s e*, haughtiness or arrogance found no favour with or from him), *not approved of by* (*s e*, averse or contrary to) weakness or melancholy (*s e*, sorrow or dejection of spirits did not approve of or find favour with him,—'it differed or was dissentient from him,'—the sense is that he was free from the influence of grief, undue humility or depression of spirits etc), *independent or uncontrolled* (*s e*, not subject to the influence or control) of anger or wrath (*s e*, he was

he all sorts of greed or covetousness), the *touch stone* of (ॐ, for testing the genuineness or otherwise of) the jewels of sacred scriptural teachings or institutes (or the sacred religious or other scientific works — ॐ, just as the quality of a jewel is tested on a touch stone so could the various religious or other scientific works or teachings be tested by their reference to him), the *forest conflagration* of (ॐ for burning down or consuming) the leaves (in the form) of passions or feelings of attachment or affection (or interest of any kind in anything), the *great or very efficacious charm or spell* (ॐ, a very sacred or efficacious text or mystical syllable or formula) of (ॐ, for controlling subduing or keeping in check) the snake of anger or wrath, the *sun* of (ॐ, for removing or repelling) the darkness (in the shape or form) of delusion or ignorance (ॐ, spiritual infatuation or delusion of mind preventing the discernment of truth, —leading men to believe in the reality of worldly objects and to addict themselves to mundane or sensual enjoyment), the *wooden bolt or pin* of (ॐ, for fastening or making secure) the doors or gates of hell (ॐ, just as a bolt fastens a gate or door, so he shuts off the doors or gates of hell by the preaching and practice of virtue, or by his highly virtuous conduct), the *noble house* or the hereditary home or abode (ॐ, the worthy receptacle) of the established rules of good conduct or behaviour (or of virtuous conduct, customs or practices), the *receptacle-*

or *resting place* (॥ *e*, the support, abode or seat and sanctuary) of all auspicious things, happiness or blessings (॥ *■*, of all auspiciousness, good fortunes or omens), *no* (suitable or appropriate) *place* or *object* (lit 'non earth', 'anything but earth', —hence, 'no proper object', 'fit place' or 'suitable ground') of (॥ *e*, for holding, —for the display or exercise of) the passions or feelings of emotion or excitement (lit 'change of form or nature', 'alteration or deviation from any natural state') caused by intoxication or wantonness and arrogance (lit pride or conceitedness, petulance, lust or sensual emotion, etc., —the plain meaning, however, is 'that he gave no scope to, nor ever suffered from the evil effects of vain conceits or intoxicating thoughts'), the *door keeper* or *warder* (lit 'one who shows or displays,' —'points out or explains and makes clear', —a skilful man, one conversant with the science or art) of the paths of virtue or truthfulness (॥ *e*, of honest or virtuous courses of life, or correct and upright modes of conduct), the *birth place* (॥ *e*, the source or origin) of simplicity or saintliness (॥ *e*, of goodness, piety or righteousness), the *circumference* or *edge* (॥ *e*, the outer rim or felly) of the wheel of zealous resolution or enthusiasm (॥ *e*, of strenuous and continued exertion persevering or active and energetic efforts, —the plain sense ॥ this Just as the circumference or rim is the furthest limit of a wheel, so he was the highest embodiment of resolute or enthusiastic exertion,—or,

not docile or tractable to anger,—wrath or anger never had any mastery or upper hand over him,—he was never under their control or influence), *not under or subject to the will or power* of (i. e., uninfluenced or not enslaved by) the objects of senses or the worldly pleasures or pursuits (i. e., the latter could exercise no control or influence over him), and (lastly, this—great sage or ascetic—is) *not friendly or favourably disposed or inclined* towards pleasures or enjoyments [of this world,—lit 'with his face not directed or turned to wards (worldly) pleasures or comforts'] The penance grove or forest (i. e., the hermitage) has had (all its feelings of) animosity or natural hatred or hostility suppressed or put down (i. e., is free from all natural strife or quarrel, which has been pacified or appeased in it), and (those of) jealousy or malice and spite removed or taken away from it, as though mainly through the good grace or kind favour of this venerable or illustrious sage. Oh! The (great or wonderful) power or might (i. e., the greatness or spiritual puissance) of the great or high-souled ones (i. e., of the eminent or distinguished, powerful or magnanimous sages or ascetics)! For, or inas-
 much as, here (in this hermitage or penance grove), even the birds or lower animals, giving up or leaving aside (i. e., having abandoned) their constant or eternal (lit permanent or perpetual,—hence, natural or instinctive, inborn or standing) hostility or antagonism, and (having or) with their minds or inner souls

pacified or made tranquil and quiet, enjoy or experience the pleasure or happiness of a residence or abode in the penance grove or hermitage. For instance, here is a snake (lit 'this snake' over here), which, being oppressed by heat, or having been struck or afflicted with the (blazing) heat of the sun, or the hot or scorching sunshine, fearlessly or without any misgiving or apprehension, enters into (the shade of or under) a peacock's tail (as consisting of a multitude of single feathers), *which* (tail) resembles or looks like (lit imitates) the natural formation or arrangement of a thick bed or cluster of fully blown or expanded blue lotuses or water lilies *which* has hundreds of pretty or fine little eyes or small moonlike spots, rising or flashing up (lit 'flying up') in it, and *which* is variegated like the appearance (i e, the beauty or lustre) of the eyes of a deer,—as though it (i e, the tail of the peacock) were (merely) a spot abounding in fresh green grass. This fawn or young one of a deer or antelope (i e, this young deer over here), having left or quitted its dam or mother, and had an acquaintance or familiarity (i e, intimacy, familiar intercourse or friendship) made or produced with the cubs or young ones of a lion (lit of one 'having a mane'), *which* (cubs) have not (yet) had (their) manes grown, sucks the breast or udder of the lioness, from which a stream of milk is dripping (i e is trickling forth) or oozing out (or which udder has a stream of milk trickling forth or oozing out of it). Here is a lion

(lit 'lord of the beasts'), who, having had the mass or large quantity (or the great bulk) of hair on his mane (or having his mane, consisting of a thick mass of hair), that is white like the rays of the moon, being pulled at (lit 'being attracted or drawn'), with his eyes closed (in confidential ease or repose), by (ऽ ए, the hair of his mane being pulled at by) the young ones of elephants (lit of those '*two toothed* or *two-tusked*') suspecting it (ऽ ए, the mane, to be a collection or bundle of lotus fibres or fibres of lotus stalks, treats the act with an apparent approval or approbation (lit 'considers, regards or values it highly', 'thinks much of',—ऽ ए, approves of it and does not get angry or furious at them' This troop or assemblage of monkeys over here or in this place, having given up or desisted from their fickle minded or mischievous activities (ऽ ए with their natural fickleness or quick naughty movements having ceased or departed, or been removed away from them), brings near or offers fruits to the young boys of the ascetics or ascetic youths who have taken their baths or performed their ablutions And these elephants (over here), even though blind through ruttishness or intoxication (ऽ ए, though highly or deeply infatuated on account of their being in rut), do not, on account of pity or compassion being aroused or produced in them, prevent or drive away (ऽ ए, ward or keep off, or defend themselves against), with the flapping of their ears, the swarms of bees (lit the '*honey-makers*'),

that resort or betake themselves to (: & frequent or cling to) the region of their temples (overflowing with ichor), and are motionless on account of their (being busy with the) drinking or sucking of the ichor, —lit 'the juice of the rut'—(flowing therefrom) Why (or of what use is it to) say more, or what occasion is there for much (speaking) ? [That is, in short or in fine, in brief], Even the trees of (the hermitage of) this venerable or illustrious sage who subsists on fruits and roots, and puts on bark garments, —*which* (trees) have been or are made (incessantly) to present the appearance or beauty of (: which appear as though they were having or putting on, or were clad in) the black or dark deer-skins as their upper garment- (lit, 'which have the beauty or appearance of an upper garment made of black deer skin, proved or demonstrated, effected or accomplished') by or on account of the lines of smoke, issuing or emanating from the burnt offerings or oblations, poured into the sacrificial fires by the ascetics (or from the sacred sacrificial fires of the ascetics), that (lines of smoke) are rising and spreading, or gliding upwards incessantly (lit, 'night lessly',—hence, 'restlessly' or 'sleeplessly',—uninterruptedly), *which* (trees) are bearing fruits and roots, *which* have or are provided with bark (on them), and *which* are without any (or devoid of all, discriminative) consciousness,—appear or are seen or observed to be (or as though they were) performing or undergoing a (religious) vow (of penance), as it

were (or to be performing or observing religious ceremonies, or engaged in religious observances, as it were). How much more (so should it not be in the case of) the conscious or sentient and rational beings (*i. e.* of the living beings or animate creatures, such as the human beings are, who have or are possessed of consciousness or emotions and feelings) !

४०-एवं चिन्तयन्तमेव मां तस्यामेवाशोक्तरोरधश्छायायामेकदेशे स्थापयित्वा हारीतः. पादाबुपयुक्त कृताभिवादनः पितुरनतिसमीपवर्तिनि कुशासने समुपाविशत् । आलोक्य तु मां ते सर्व एव मुनयः कुतोयमासादितः शुक्रशिशुरिति तमासीनमपृच्छन् । असौ तु तानब्रवीत् । अयं मया स्नातु-मितो गतेन कमलिनीसरस्तीरतरुनीडपतितः शुक्रशिशुरातप-जनितक्लान्तिरुत्तप्तपांसुपटलमध्यगतो दूरनिपतनविह्वलतनुर-ल्पावशेषायुरासादितः । तपस्विदुरारोहतया च तस्य वन-स्पतेर्न शक्यते स्वनीडमारोपयितुमिति जातदयेनानीतः । तद्यावदयममरुद्धपक्षतिरक्षमोन्तरीक्षमुत्पतितुं तावदत्रैव कस्मि-श्चिदाश्रमतरुकोटरे मुनिकुमारकैरस्माभिश्चोपनीतेन नीवा-रकणनिकरेण फलरसेन च संवर्ध्यमानो धारयतुं जीवितम् । अनाथपरिपालनं हि धर्मोऽस्माद्विधानाम् । उद्भिन्नपक्षतिस्तु गगनतलसंचरणसमर्थो यास्यति यत्रास्मै रोचिष्यते । इहैव

योपजातपरिचयः स्थास्यति । इत्येवमादिकमसत्संबद्धमाला-
 पमाकर्ण्य किंचिदुपजातकुतूहलो भगवाञ्जात्रालिरीपदावलि-
 तकंधरः पुण्यजलैः प्रक्षालयन्निव मामतिप्रशान्तया दृष्ट्या
 दृष्ट्वा सुचिरमुपजातप्रत्यभिज्ञान इव पुनः पुनर्विलोक्य स्व-
 स्यैवाविनयस्य फलमनेनानुभूयत इत्यवोचत् । स हि भग-
 वान्कालत्रयदर्शी तपःप्रभावाद्दिव्येन चक्षुषा सर्वमेव करतल-
 गतमिव जगदवलोकयति । वेत्ति जन्मान्तराण्यतीतानि ।
 कथयत्पागामिनमप्यर्थम् । ईक्षणं गोचरगतानां च प्राणिना-
 मापुषः प्रमाणमावेदयति । यतः सर्वत्र तापसपरिपच्छत्वा
 विदिततत्प्रभावा कौटूहलेनाविनयः कृतः किमर्थं वा कृतः
 क वा कृतो जन्मान्तरे वा कोयमासीदिति कौतूहलिन्य-
 भवत् । उपनाधितवती च तं भगवन्तम् । आवेदय प्रसीद
 भगवन्कौटूहलस्याविनयस्य फलमनेनानुभूयते । कश्चायमासी-
 जन्मान्तरे । विद्वज्जाता कथमस्य संभवः । किमभिधानो
 वायम् । अपनयतु नः कुतूहलम् । आश्चर्याणां हि सर्वेषां
 भगवान्प्रभवः ।

वेशम्पायनशुकशिशुविषयकसमालोचनम्—

४०—इत्येषम्—इत्यम् । निम्नयन्तमेव—इत्यायन्तमेव । माम्-
 पैशम्पायनम् । तस्यैव । रताशोकनरोः । अघः निम्नभागे । द्याया-
 याम्—अनागते । एवदेशे—एतन्मभागे । स्थापयित्वा निधाय ।
 पादौ—चरणौ । उपगृह्य—भृत्या । एतामिषादनः—संपादित-

नमस्कारः । हारीतः—महर्षिजाबालिसुतः । षितुः । अनतिसमीप-
वर्त्तिनि—किञ्चिन्निकटस्थे । कुशासने—दर्भविष्टरे । समुपावि-
शत्—स्थितवान् । सर्वं पय—मुनयः । आश्रमस्यसकलमुनयः ।
माम् । आलोम्य—संल्लक्ष्य । अयम् । शुकशिशुः—कीरशावकः ।
कुतः—कस्मात्स्थानात् । आसादितः—लब्धः । घा प्राप्तः । तमा-
सीनम्—समीपस्थम् हारीतम् । अपृच्छन्—पृष्ठवन्तः । असौतु-
तानव्ययीत् । इतः—आश्रमात् । इदम् + तसिल् इदमः स्थाने
इरादेशः इतः । स्नानम्—स्नानविधिं सम्पादयितुम् । गतेन—
प्रयातेन कमलिनीसरस्तीरतरुनीडनिपतितः—पम्पाख्यपद्मस-
रोवरतटवृक्षकुलापपतितः । कमलिनीनां सरस्तस्य तीरे तरुः
तस्मिन् या तस्य नीडात् पतितः सः । आतपजनितनलान्तिः—
धूपकृतखेदः । आतपेन जनिता कलान्तिर्यस्य सः । उत्तप्नपांसु-
पटलमध्यगतः—सन्तप्तधूलिराशिअभ्यन्तरस्थः । उत्तप्तस्य पांसु-
पटलस्य मध्यगतः सः । दूरनिपतनविह्वलतनुः—आरात्पात-
धिकलदेहः । दूरात् निपतनेन विह्वला तनुर्यस्य सः । अल्पाय-
शेषायुः—स्तोकावशिष्टययाः । अयम् । शुकशिशुः । आसादितः ।
तस्य च वनस्पतेः । पूर्वोक्तस्य शाल्मलीतरोः । तपस्यदुरारोह-
तया—तापसैरारोढुमशक्यतया । तपस्विभिर्दुरारोहस्तस्यभा-
वस्तया । दुर् + आ + रुह् + खल् दुरारोहः । सः । नीडमारोप-
यितुम्—तदीयकुलाये निधातुम् । न शक्यते न कल्प्यते । इति
हेतोः । जातद्वयेन—सकृद्वेन । मया आनीतः प्रापितः । तत्—
तस्मात् । अयम्—। शुकशिशुः । यावत्—यत्कालपर्यन्तम् ।
अप्ररुद्धपक्षतिः—अजातपक्षमूलः । अन्तरिक्षम्—आकाशम् ।
अन्तराक्षान्तम् इति अन्तरिक्षम् । पृथ्व्याकाशयोर्मध्येक्षान्त-
स्थितमिति अन्तरिक्षम् ॥ उत्पतितुम्—उद्गन्तुम् । अक्षमः—
अशक्तः । तापत् । अत्रैव—आश्रमेपय । कस्मिंश्चित्—कतम-
स्मिन् । आश्रमतटफोटरे आश्रमवृक्षनोडे । मुनिशुमारकैः—

अल्पशिशुभिः । अस्मामिश्च—मादृशैः च । उपनीतेन—
 प्राप्तेन नीधारकणनिकरेण सस्यमञ्जरीलवसमूहेन । विविधफ-
 लरमेन च—अनेकप्रसवद्रवेण च । सम्बर्धमान—पोष्य-
 माणः । जीयितम्—जीवनम् । धारयतु—दधातु । अस्म-
 द्द्विधानाम्—मादृशानाम् । वयं विधा येषां तेषाम् ।
 अनाथपरिपालनम्—अरक्षकरक्षणम् । धर्मः—कर्त्तव्यम् ।
 हि—एष । उद्भिन्नपक्षतिस्तु—आधिभूतपक्षमूलस्तु ।
 उद्भिन्ने पक्षती यस्य सः । गगनतलसञ्चरणसमर्थः—
 आकाशमार्गगमनशक्तः । गगनतले सञ्चरणे समर्थः सः । यत्र—
 यस्मिन् देशे । अस्मैशुरुशिशवे । रोचिष्यते—प्रीतिं जनिष्यति ।
 तत्र यास्यति । या इहैष—आध्रमे एष । उपजातपरिचयः—प्रात-
 स्नेह । स्थास्यति—निधत्स्यति । इत्येयमादिष्टम्—पूर्वोक्तम् ।
 अस्मत्संपदम्—मद्विषयकम् । आलापम्—आभाषणम्—आ-
 कर्षणम्—धृत्या । आ + कर्ण + स्वार्थेणिच् + क्ता तस्यल्यप् ।
 आकर्ण्य ॥ किञ्चिदुपजातबुद्धल—अल्पोत्पन्नकौतुकः । रम्यं
 यस्तु समालोक्य लोलुपत्वं बुद्धलम् ॥ भगवान्—महानु-
 माय—जायालि ईषदायलितकंधर—किञ्चित्परायर्त्तितप्रीयः ।
 पुण्यजलैः—धर्मवारिभिः । माम् । परिक्षालयन्निव—परिशोध-
 यन्निव । अतिप्रशान्तया—अतिस्थिरया । दृशा—दृष्ट्या ।
 दृश् + क्त्विन् दृक् । तुच्चिरम्—बहुकालम् । दृष्ट्या—अवलोक्य ।
 उपजातप्रत्यभिज्ञान इय—उत्पन्नपुनरनुभव इय । पुनः पुनः—
 भूयोभूयः । अनेन—शुकशिशुना । न्यस्येय—निजस्येय । अधि-
 नयस्य—अशिष्टव्ययहारस्य । कलम्—परिणाम । अनुभूयते—
 भुज्यते । इत्यवाञ्छत्—इत्थमग्रयोत् । ग्र् + लुट् प्रूपाने वच्चा-
 देशः । अपोचत् । महि—जायालिः भगवान् । कालत्रयदर्शी—
 भूतवत्समानमविष्यत्समयज्ञानवान् । बालानां त्रयं द्रष्टुं शील-
 मस्य न । तपः प्रमायात्—तपश्चरण महिम्न । दिव्येन स्वर्गी-

येण । चक्षुषा—ज्ञोचनेन । चष्टेऽनेन तत् चक्षुः । सर्वमेव जगत्-
 सकललोकम् । करतलगतमिव—हस्तस्थितमिव । आलोकयति—
 पश्यति । जन्मान्तराणि—अन्यजन्मकर्माणि । वेत्ति च—जा-
 नाति च । विद्+लट् वेत्ति । लिटि विवेद, विदांत्वकार ।
 लोटि वेत्तु, विदां करोतु लुङि अवेदीत् ॥ आगामिनमपि—
 भविष्यन्तमपि । अर्थम्—विषयम् । कथयति—वदति । ईक्ष-
 णगोचरगतानाम्—लोचनविषयमारूढानाम् । ईक्षणयोगोचरं
 गता स्तेषाम् । प्राणिनाम् प्राणधारिणाम् । आयुषः—अव-
 स्थायाः । संख्याम्—गणनाम् । आवेदयति—बोधयति ।
 ततः—तदनन्तरम् । सा । सर्वेषु । तापसपरिपद्—तप-
 सिवसंसद् । भूत्या । विदिततत्प्रभावा—ज्ञातजावालिमहिमा ।
 अनेन । कीदृशः—कतमः । अविनयः—अशिष्टव्यवहारः । कृतः—
 बिहितः । किमर्थं वा—कस्माद्हेतोः । कृतः । फलं वा—कस्मिन्
 देशे च कृतः । जन्मान्तरे पूर्वजन्मनि । अयम् क आसीत् । इति,
 कुतूहलिनी—सज्ञातप्रश्नकौतुका । प्रच्छ्+न चक्षुयोः शकारः
 प्रश्नः ॥ अभवत् । तं भगवन्तम्—महर्षिजावालिम् । असकृत्—
 पुनः पुनः । उपनाधितवती—प्रार्थितवती च । भगवन्—प्रभो ।
 आयदेय—क्षपय । प्रसीद—प्रसन्नो भव । कीदृशस्याविनयस्य फल-
 मनेनानुभूयते । कश्चायमासीज्जन्मान्तरे । विहगजातौ वा—
 पक्षिजन्मनि वा । कथमस्य सम्भवः—कुतपतदुत्पत्तिः । अयं किम-
 भिधानो वा । किन्नामा च । नः—अस्माकम् । कुतूहलम्—अप-
 नयतु—निवारयतु । सर्वेषां हि—आश्चर्याणाम्—निखिलाद्ः
 भुतरूपाणाम् । भगवान्—त्वम् । प्रभवः—कारणम् ।

40. Having placed or put me, who was thus thin-
 king or reflecting in this strain or manner, in a corner
 or part (i. e., on a spot) in the shade beneath or under
 that very (red-flowering) Ashoka tree, Hārita, having

made his obeisance or respectful salutation to his father by touching, or after having touched, (lit 'holding up or seizing',—'taking hold of') his feet, sat down (or took his seat) upon a small mat or seat of *Kusha* grass, that (seat) was lying at a respectable distance (lit, 'lying or situated not very near or close') from him (ऽ = his father, the sage Jabali) Now, having seen or looked at me, all those ascetics or sages enquired of him (while he was thus) seated, saying 'Whence or from where has this young one of a parrot been obtained (ऽ = whence have you got this young one of a parrot)? He, however or on his part, said to them 'This young one of a parrot, *which* had fallen down from a nest on a tree on the bank of the lotus lake or lake abounding with lotuses, *which* had had a languor or exhaustion (ऽ = fatigue, weariness or faintness) produced or brought about (or caused) in it by or on account of the (scorching) heat of the sun, *which* was lying in the midst of a heap of well heated or hot dust *which* had its body staggering or trembling (ऽ = greatly distressed or afflicted—languishing) on account of the fall from a great height (lit, 'a long distance'—downwards), and *which* had (but) = little (or hardly any) life (still) left in it, was found or obtained (ऽ = reached or met with) by me who (ऽ = while I) had gone from this place or hermitage to have a bath (to bathe or perform my ablution,—in that lake) Thinking (or as I thought) that it could not be restored to or replaced (lit.

‘planted or placed’) in its own nest, on account of that tree having been hard or difficult to climb up by an ascetic (or asceties), and having pity or compassion aroused or produced in me (at or by that thought), (it) has been brought (here by me) [or, ‘thinking asceties’, (it) has been brought (here by me who) was moved to pity, or had had pity or compassion aroused or produced (in me at that thought)] Therefore as long as it has not had its wings (lit, the root or insertion of a wing,—the pit of a bird’s wing) fully grown or developed, and is unable to fly (ऽ ए, is not capable of flying) up into the sky (lit, the intermediate space between heaven and earth,—the atmosphere or sky, the air), let it so long or till then sustain or maintain (ऽ ए, live, drag on its existence, or preserve) its life here in this very place in some hollow or cavity of a (or in the hollow or cavity of, some) tree in the hermitage, being brought up or fostered and nourished (ऽ ए being made to prosper or grow to maturity and perfection,—fed or nursed) with a heap of the small grains or particles of wild rice (that grows without cultivation and is frequently or mostly used by the asceties or hermits) [or with the pith, sap or essence of the grains or minute particles of wild rice], and the juice of fruits, offered or presented (lit brought near) to it by the ascetic youths or boys, and also by us For surely or indeed, the taking care of or protecting and cherishing (ऽ म the maintaining, keeping, supporting

or defending etc.) of the orphans or the destitute or helpless ones (of those having no natural protector—the fatherless, helpless or poor ones) is the (appropriate religious or pious¹ duty of people or persons such as we are or like us. When, however, it has (i. e., will have) its wings (fully) grown or developed (lit. 'burst forth', 'broken or come out', 'germinated', etc), and is able (i. e., is strong or has strength enough) to roam or move about (i. e., fly about or fly up freely) in the sky, it will go wherever it likes or pleases or will (or might) stay on in this very place (or hermitage), having become familiar (lit. 'having had its acquaintance or familiarity produced',—with us all). Now, having heard or listened to such a speech or conversation, or all this speech etc., concerning me or relating to myself, the venerable sage Jābāli, with or having (thereby) had a little curiosity aroused in him, with (lit. having had) his neck turned round a little (i. e., turning round his neck a little), and having looked at me for quite a long time, with an eye or glance, that was very calm or exceedingly tranquil (lit. 'made tranquil or calm', tranquilized, calmed or composed), and appearing (thereby) as though he were sprinkling me over (or washing or purifying me) with the holy or sacred waters, as it were, and having repeatedly or over and over again cast his glance (at me), and (appearing thereby) as though he had recognised me once again [lit. 'who had the recognising or knowing (i. e., the recognition—of me) again, produced or

caused in him',—hence, recognised or known (me once again) by his spiritual vision as to who I was in my former or previous birth etc], said this (namely) 'It is, reaping the fruits (i e, experiencing, bearing or suffering from the bad results) of its own bad conduct or misbehaviour,—rude behaviour or immodesty' [or thus 'The fruit or the evil consequence of its own immodesty or rude behaviour—bad conduct—is being reaped or experienced—suffered from or borne,—by it'] For (surely) that venerable or illustrious sage, who could see or behold (i e, was able to know) the 'three times' (viz past, present and future,—it was the 'seer or beholder of the three times', i e, could know, or possessed the ability to see or behold clearly, the three times), sees or beholds (clearly), by the supernatural power of his penance with his divine eye or supernatural vision, the entire world or the whole of the universe, as though it were (lying situated) in the palm of his hand. He knows the other (i e, the previous or former) births or lives, that are now past or (long) gone by. He foretells or predicts (lit 'says or speaks about',—i e, can predict or foretell) even about the future or coming (i e, impending) events (i e he can predict or interpret the events or happenings even of a future existence or life). And he can tell or declare the exact measure (i e, the extent, length or duration) of the lives (lit. 'the age) of sentient or living beings, who (happen to) come within the range or scope of his sight or view. For [lit 'for

or in consequence of which' (supernatural powers of the great sage), 'for which reason', 'because of which', 'wherefore', etc.], the whole assembly or the entire congregation of the ascetics or hermits, to which his great powers were (fully) known (ऽ ए, which—assembly—knew his great or supernatural powers), having heard (those words of the great sage,—namely,—'It is reaping the fruits etc.), became full of curiosity or inquisitive (to know) as to (all this, namely) What sort of immodesty or misbehaviour has (ऽ ए, should or must have) been done or shown by it (namely, the young parrot, ऽ ए, myself)? Or with what object or reason (should it have been) done? Or where (should it have been) done? Or who or what was it in its other (ऽ ए, the former or previous) life etc.? And it (ऽ ए, the assembly of ascetics,—there-upon) implored or solicited that venerable sage (ऽ ए, begged of him or approached him with the request,—thus or saying) 'Be pleased to tell or inform us (ऽ ए, kindly declare to us or let us know), O venerable sage, as to what sort of immodesty or misbehaviour it was, the fruit of which it is (now) reaping (lit 'the fruit of what sort of immodesty is being experienced by it'). And what was it in its other or previous birth or life? How (has it come to have) its birth (ऽ ए, how was it born) in the class or species of birds? Or what has it got as its (ऽ ए, what is its) name? (Kindly or be pleased to) remove or satisfy our curiosity or inquisitiveness. For (surely), your holiness is the

source or birthplace (i e, you are the origin) of all marvels or wonderful things'.

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४१-इत्येवमुपयाच्यमानस्तु तपोधनपरिपदा स
महामुनिः प्रत्यवदत् । अतिमहदिदमाश्चर्यमाख्यातव्यम् ।
अल्पशेषमहः । प्रत्यासीदति च नः स्नानसमयः । भवताम-
प्यतिक्रामति देवार्चनविधिवेला । तदुत्तिष्ठन्तु भवन्तः सर्व
एव तावदाचरन्तु यथोचितं दिवसव्यापारम् । अपराह्नसमये
भवतां पुनः कृतमूलफलाशनानां विश्रव्योपविष्टानामादितः
प्रभृति सर्वमावेदयिष्यामि । योयम् । यच्चेनेन कृतमपरस्मि-
ञ्जन्मनि । इह लोके यथास्य संभूतिः । अयं च तावदपगत-
कृमः क्रियतामाहारेण । नियतमयमप्यात्मनो जन्मान्तरोदन्तं
स्वप्नोपलब्धमिव मयि कथयति सर्वमशेषतः स्मरिष्यति ।
इत्यभिदधदेवोत्थाय सह भुनिभिः स्नानादिकमुचितं दिवस-
व्यापारमकरोत् ।

४१-इत्येवम्-इत्थम् । तपोधनपरिपदा-नापससमूहेन ।
उपयाच्यमानस्तु । सः । महामुनिः । जाषालिः प्रत्यवदत्-उत्तरं
दत्तवान् । इदमाश्चर्यम्-एतद्द्भुतम् । अतिमहत्-अतिशय
विस्तृतम् । आख्यातव्यम्-याच्यम् वा वृत्तम् । अहः-दिनम् ।
अल्पशेषम्-स्तोकावशिष्टभागम् । अल्पः शेषो यस्य तत् । नः-
अस्मदीयः । स्नानसमयश्च-नित्यस्नान विधि वेला ॥ प्रत्यासी-
दति प्राप्नोति । भवतामपि-योष्माकीणापि । देवार्चनवेला-

इष्टदेवपूजनसमयः । अतिक्रामति—गच्छति । तद्—तस्मात् ।
 भवन्तः—यूयम् । सर्वं एष—समग्रा एष । उत्तिष्ठतु—उत्थितिं-
 नयन्तु । यथोचितम्—यथायोग्यम् । दिवसव्यापारम्—अहः-
 कृत्यम् । आचरन्तु—विदधतु । अपरान्हसमये मध्यान्हकाले व्य-
 तीते सति । भयताम्—पुनः—भूयः । उत्तमूलफलाशनानाम्—
 भुक्कफलादिभोज्यानाम् । विस्त्रन्धोपविष्टानाम्—विश्वस्तंस्थिता-
 नाम् । आदितः प्रभृति—पूर्वत आरभ्य । सधर्मम् । आवेदयि-
 ष्यामि—बोधयिष्यामि । योऽयं यत्त्वक्तव्यमनेनापरस्मिन्
 जन्मनि—पूर्वजनुवि । इहलोके च—मर्त्यलोके च । यथाऽ-
 स्य—शुकशिरोः । सम्भूति—उद्भवः । अयं च । तावत्—
 तत्कालपर्यन्तम् । अपगतफलमः—निवारितप्रेदः । आहारेण—
 भोजनेन । क्रियताम्—सम्पाद्यताम् । अयमपि । आत्मनः—
 स्वस्य । जन्मान्तरोदन्तम्—पूर्वजननवृत्तान्तम् । नियतम्—
 निश्चितम् । स्वप्नोपलब्धमिदं—शयनायस्यादृष्टमिदं । स्वप्ने
 उपलब्धः तम् । मयि । कथयति सति । अशेषतः—सारूप्येन ।
 सधर्मम् । स्मरिष्यति—अध्येष्यति । इति अभिदधत्—एष कथ-
 यन् । एष । उत्थाय—उत्क्रम्य । तैः—तत्रत्यैः । मुनिभिः । सह—
 सार्धम् । उचितं दिवसव्यापारम्—योग्यंदिनकृत्यम् । स्नानादि-
 कम् । अकरोत्—विहितवान् ॥

41. Now, having, however, been thus implored or solicited (i. e., requested) by the assembly or congregation of the ascetics or hermits (lit. 'those having penance alone as their wealth'), the great sage replied or spoke in reply (thus) :— 'This marvel or wonderful tale to be told or related (to you presently, —or which is worthy of being, or fit to be, told or declared, —i. e., which I may have to relate to you, or, which I am now or presently proceeding to narrate

to you in due course), is very long or lengthy. The day has very little (ऽ *e*, a very small or little part) of it left († *■*, the evening time of the day is drawing to its close). And (or besides) the time of our baths or ablutions is drawing near or is close at hand ('is imminent'). The time of your worshipping also of the deities (ऽ *e*, in your case also the time of worshipping the deities) in accordance with the prescribed rites or ceremonies (lit 'the time of the particular procedure or prescribed directions of the worship of gods or deities'), is about to pass away or elapse [lit 'is getting beyond or passing over' (the prescribed limit), —ऽ *e* is getting transgressed or overstepped]. Therefore let all of you also rise or get up, and should first of all or in the meanwhile (ऽ *e*, should at once, now or just) perform the duties of day as is proper or in accordance with propriety, ऽ *e*, with due rites and ceremonies. In the afternoon, when or after you have taken your food or meal consisting of roots and fruits, and when you are sitting at (your) ease or leisure (lit 'seated in confidence or without fear', —'seated' confidently'), I shall again (ऽ *e*, later) narrate or relate to you, or tell you all or everything from the very beginning as to *who* it (namely, this young parrot) is, and *what* was or has been done by it in its other (ऽ *e*, the former or previous) birth or life, and as to *how* it has (come to have) its birth (its being or existence) in this world. In the meantime or meanwhile, let

this (young parrot) also have its fatigue or weariness (i. e., its exhaustion or languor) removed with (i. e., by being given or supplied and fed with some) food. When or while I (i. e., on my proceeding to) narrate or describe (the events or story of its former birth), surely or undoubtedly (i. e., positively or inevitably), this (young parrot) also will recollect fully or completely (lit. 'without leaving anything or any remainder') the whole of the story of its former or previous (lit. 'other or another') birth or life, as though it had perceived or acquired it in a dream'. Having risen while still speaking thus or in this manner or strain, he performed along with or in the company of the (other) sages or ascetics, the appropriate duties, or discharged the usual or proper functions of the day, such as bathing etc.

४२.—अनेन च समयेन परिणतो दिवसः । स्नानोत्थितेन
 धुनिजनेनार्थप्रथिमुपपादयता यः क्षितितटे दत्तस्तमम्बरत-
 लगतः साक्षाद्विरक्तचन्दनाद्वरागं रविस्दयद्वन् । उर्ध्वमु-
 खैरर्धरिम्भयिनिहितदृष्टिभिर्गन्धैर्मन्त्रोपधनैरिव परिपीयमान-
 तेजःप्रसंगे विरलातपो दिवसस्तनिमानमभजन् । दयन्मत्तर्पि-
 सार्थस्पर्शपग्निदीपयेत् संहृतपादः पारारतचरणपादगमो
 रविरम्यगतशदलम्बत । आलोहितांशुजालं जदगयनगतम्य
 मनुषिदो विगन्मगुशरमिव नाभिनलिनं प्रतिमागनमपराणै

सूर्यमण्डलमलक्ष्यत । विहाय धरणितलमुन्मुच्य कमलिनीव-
नानि शकुनय इव दिवसावसाने तपोवनतरुशिखरेषु पर्वता-
ग्रेषु च रविकिरणाः स्थितिमकुर्वत । आलग्नरक्तातपच्छेदा
मुनिभिरालम्बितालोहितवल्कला इवाश्रमतरवः क्षणमशोभन्त ।
अस्तमुपगते च भगवति सहस्रदीधितावपरार्णवतलादुल्लसन्ती
विद्रुमलतेव पाटला संध्या समदृश्यत । यस्यामावध्यमानध्या-
नमेकदेशदुह्यमानहोमधेनुदुग्धधाराध्वनितधन्यतरातिमनोहरम-
ग्निहोत्रवेदीविकीर्यमाणहरित्कुशमृषिकुमारिकाभिरितस्ततो वि-
क्षिप्यमाणदिग्देवतावलिस्वयमाश्रमपदमभवत् । कापि विहृत्य
दिवसावसाने लोहिततारका तपोवनधेनुरिव कपिला परिवर्त-
माना संध्या मुनिभिरदृश्यत । अचिरमोषिते सवितरि शोक-
विधुरा कमलमुकुलकमण्डलुधारिणी हंससितदुकूलपरिधाना
मृणालधवल्यज्ञोपवीता, मधुकरमण्डलाक्षवल्यमुद्रहन्ती कम-
लिनी दिनपतिसमागमव्रतमिवाचरत् । अपरसागराम्भसि
पतिते दिनकरे पतनवेगोत्थितमम्भःसीकरनिकरमिव तारागण-
मम्बरमधारयत् । अचिराच्च सिद्धकन्यकाविक्षिप्तसंध्यार्चन-
कुसुमशवलमिव तारकितं वियदराजत । क्षणेन चोन्मुखेन
मुनिजनेनोर्ध्वविप्रकीर्णैः प्रणामाञ्जलिसलिलैः क्षाल्यमान इवा-
गलदखिलः संध्यारागः ।

संध्यावर्णनम्—

४२—अनेन च समयेन—अमुना कालेन । (अपवर्गेतृती-

येतिसूत्रेण फलप्राप्त्यर्थे अत्र कालवाचकात्तृतीया) । दिवसः ।
 परिणतः—अवसानम् प्राप्तः । स्नानोत्थितेन—स्नानविधिमा-
 चरितुमुद्गतेन । मुनिजनेन—ऋषिलोकेन । अर्घ्यविधि-
 मुपपादयता । सूर्यार्घ्यदानं कुर्यता । क्षितितले । दत्त—
 अर्पितम् । तम्—रक्तचन्दनरागम् । अम्बरतलमनः—आकाश-
 मध्यस्थितः । साक्षादिय—प्रत्यक्षमिव । रक्तचन्दनाद्वरागम्
 —लोहितपाटीरदेहविलेपनवर्णम् । रविः । उदयहस्त—
 धारितवान् । सायरेलायां रवेर्विम्यस्य रक्तवर्णत्वात् मुनि-
 मिर्दत्तोऽर्घ्यं किमस्मिन् संसृष्ट इत्युत्प्रेक्ष्यते विम्बोरवेः ।
 तात्कालिकं तदीयं लौहित्यं अर्घ्यं चन्दनरक्तिमोत्प्रेक्षितम् इति-
 भावः । ऊर्घ्यमुगैः—उन्नताननैः । अर्कविम्बेनिहितदृष्टिभिः—
 सूर्यमण्डलस्थापित लोचनैः । अर्कविम्बेनिहता दृष्टयो यैस्तैः ।
 ऊष्मपैः—उत्तापपायिभिः ॥ ऊष्माणं पिबन्तीनि तैः । ऊष्मन्+
 या+क्ः आतोऽनुपसर्गेक इति सूत्रेण । तपोधनैरिय—नाप-
 सैरिय—परिपीयमानतेऽप्रसरः—धीयमानप्रकाशपुञ्ज । परि-
 पीयमान सेजसः प्रसरः यस्य सः—विरलातपः—अरपीभूत-
 प्रतापः । तनिमानम्—दशनाम् । तनोर्मावस्तनिमा—तनु+
 इमनिच् । अमजसु—सेधितवान् । लिटि यमाज, भेजनु, भेजु-
 भेजे । लुटि—भक्ता । लुटि भदयनि । लुटि—अमासीत् अमत ॥
 उद्यत्सप्तर्विसार्धस्पर्शोपरिजिह्वोर्पया इय—उदोयमानमरीच्यादि
 मुनिसमूहसम्पर्कम् निवारयितुमिच्छया इय । उद्यतां सप्तर्वीणां
 सार्धस्य स्पर्शस्य परिजिह्वोर्पयया । संहनपादः—संकोचिनवि-
 रणः । ह+लिटि जहार, जहनुः । लुटि—अहापीत्—अहन ।
 पारायतचरण पाटलराग—कपोतचरणश्रेतरक्तप्रभम् । पाराय-
 तानां पादयत् पाटल रागोयस्य स । रविः । अम्बर तलात्—
 आकाशात् । अलम्बन—आलम्बनवान् । आलोहितांगुजालम्—
 ईश्वरचरनिष्कम् । आलोहितमंगुनां जालं यस्य तम् । जलश-

यनगतस्य—धारिशय्याभ्यन्तरप्राप्तस्य । मधुमिदो—मधुरिपोः—
 वासुदेवस्य । विगलन्मधुधारम्—क्षरन्मरुन्दर्षम् । विगलन्ती
 मधुधारा यस्मात् तत् । प्रतिमागतम्—प्रतिबिम्बताम्रोतम् । नाभि-
 नलिनम्—नाभिपद्मम् इव । सूर्यमण्डलम्—रविचक्रवालम् ।
 अपरारण्यम्—पश्चिमसागरम् । अलव्यत—अदृश्यत । धरात-
 लम्—भूतलम् । विहाय—त्यक्त्वा । कमलिनीवनानि च—पद्-
 मिनीकाननानि । उन्मुच्य—विहाय । लिटि—जहौ । लुडि—
 अहासीत् । आशिर्लिङि—हेयात् । दिवसावसाने—सार्धश्रेला-
 याम् । शकुन्त इव—पक्षिण इव । तरुशिखरेषु—वृक्षोपरिभा-
 गेषु । पर्वताग्रेषु च—अचलशिखरेषु च । रविकिरणाः—सूर्य-
 रश्मयः । स्थितिम्—स्थानम् । अकुर्वत—कृतवन्तः । आलग्न-
 लोहितातपच्छेदा—संसक्तरक्तवर्णालोकखण्डाः । आलग्नाः
 लोहिताः आतपस्य छेदा येषु ते । आलम्बित लोहितधलकला ।
 आश्रितरक्तधलकलवस्त्रा इव । आलम्बितानिलोहितानि धलक-
 लानि यैस्ते । आश्रमतरयः—मुनिनिकेतनवृक्षाः । मुनिभिः—
 ऋषिभिः । क्षणम् । ईपत्कालम् । अदृश्यन्त । भगवति—प्रकाशे-
 श्वरे । सहस्रदीधितौ रथौ । सहस्रं दीधतयो यस्य तस्मिन् । अस्त-
 मुपगते—अस्ताचलं प्राप्तेऽस्ति । अपरारण्यतलात्—पश्चिमसा-
 गरकलात् । उल्लसन्ती—प्रादुर्भवन्ती । विद्रुमलतेव—प्रवाल-
 धल्लोव । पाटला—श्येतरक्ता । सध्या—सायवेला । अदृ-
 श्यत । यस्याम्—सध्यायाम् । जातायाम् आबध्यमानध्यानम्—
 विधीयमानसंध्याचन्दन प्राणायामादिविन्तनम् । एकदेशदुह्यमान
 होमधेनुदुग्धधाराध्वनितधन्यतण्डितमनोहरम्—एकतमप्रदेशप्रपु-
 र्यमाणहवनगोक्षीरधारापातशब्दसुन्दरम् । एकदेशे दुह्यमानाः
 होमधेनवस्तासां दुग्धधाराणां ध्वनिभिः मनोहरस्तम् । अग्निहोत्र-
 वेदिधिकीर्यमाणहरितकुशम्—नित्ययागहवनपरिष्कृत भूमिति-
 क्षिप्यमाणहरितदर्भम् । अग्निहोत्राणाम् वेदिषु धिकीर्यमाणाः

हरितः कुशाः यस्मिन् तत् । ऋषिकुमारिकाभिः—मुनिसुताभिः ।
 इतस्ततः—समन्तात् । विक्षिप्यमाणदिग्देवतार्चनयलिसिक्थ-
 कम्—विप्रकीर्ण्यमाणाशापालशक्रादिदेवपूजनोपायनाश्रम् । सि-
 क्थ श्रोतृनसम्भवे ॥ विक्षिप्यमाणाः दिग्देवतानामर्चनाय यलि-
 सिक्था यस्मिन् तत् । क्वापि विद्वत्—कतमस्मिन्नपि देशे
 विहारं विधाय । दिवसायसाने—सायम् । लोहिततारकाः—
 रक्तवर्णनक्षत्रा पक्षे लोहितकनीनिका । लोहिताः तारकाः यस्यां
 सा पक्षे लोहिते तारके यस्याः सा । कपिला तपोधनधेनुरिष-
 पिह्वलवर्णतापससुरभिरिष । परिरर्चमाना—विद्यमाना । संध्या-
 सायवेला । मुनिभिः—तपोधनैः—तापसैः । अद्भुत ।
 अचिरप्रोपिते—सद्योऽस्तंगते य मृत्युञ्जीते । सधितरि—सूर्ये ।
 शोकविधुरा—परिपीडाविह्वला । कमलमुकुलकमण्डलुधारिणी-
 पद्मकोरफदारुमयजलपात्रग्राहिणी । कमलमुकुलमेव कमण्डलुः
 पक्षे कमलमुकुलमिव कमण्डलुः तं धरतीति सा । हंससितदुकूल-
 लपरिधाना—मृणालधयलाघोयसना । हंसा एव सितदुकूलं पक्षे
 हंसवत् सितदुकूलं यस्या सा । विधवायाः रक्तपद्मादिधारण
 निषेधात् इति भाषा । मृणालधयलयगोपयीता—यिसतन्नुसि-
 तयशसूत्रा । मृणालमेव धयलं यगोपयीतम् विधवापक्षे मृणाल-
 यद् धयलं यगोपयीत मस्या अस्ति सा । मधुकरमण्डलाक्षयल-
 यम्—ममरसमूहजपमालाम् । मधुकराणां मण्डलमेवाक्षयलयम्
 पक्षे मधुकर मण्डलयत् अक्षयलयंतत् । उद्ग्रहन्ती—धारयन्ती ।
 कमलिनी—पद्मिनी । दिनपतिसमागमप्रतापय—दिवारसंसर्ग-
 नियममिव । दिनपतिना समागमाय व्रतम्—तत् । आचरत्—
 एतयती । अत्र विधवायायगोपयीतधारणम् दारोतस्मृतेरनुसा-
 रेण तथाहिस्त्रिवेदविधाः—ग्रन्थविधाः, यध्यश्च । ग्रन्था-
 दिमीनाम् उपनयनम्, अर्गन्धनम्, वेदाध्ययनम्, स्वगृहभैर्य
 चेति कथनात् । अक्षरसागराम्भसिपतिते—पदिचमसमुद्रधारिणि-

गते । दिवाकरे—सूर्ये । दिवा करोत्यर्थे दिवाऽव्ययेदिनार्थके
 उपपदे कृधतोः टः प्रत्ययः—दिवाविमानिशेत्यादिना । अम्ब-
 रम्—गगनम् । तत्पतनवेगोत्थितम्—सूर्यपातवलोद्गतम् ।
 तस्यपतनेनयोवेगस्तेनोत्थितस्तम् । अम्भः—शीकरनिकरमिव—
 जलकणसमूहमिव । ताराङ्गणम्—नक्षत्रपुञ्जम् । अधारयत्—
 दधार । अचिराच्च—सद्य एव । सिद्धकन्यका—देवयोनिसुता ।
 धित्ससन्ध्यार्चनकुसुमशयलमिव — यिकीर्णसायपूजनपुष्पमि-
 थितमिव । तारकितम्—सञ्ज्ञाततारकम् । वियत्—आकाशम् ।
 विपूर्वकयम्धानोः क्विप्—वियत् ॥ अराजन—शोभतेस्म ।
 उन्मुपेन—ऊर्ध्वाननेन । मुनिजनेन—ऋषिलोकेन । ऊर्ध्वविप्र-
 कीर्णै—उपरिक्षिप्तैः । ऊर्ध्वविप्रकीर्णानितै । प्रणामाञ्जलिस-
 लिलैः । सूर्यनमस्कारकालिकहस्तपुटपूर्णजलै । प्रणामायाञ्जलि-
 पूर्णानि सलिलानितैः । प्रक्षाल्यमान इव—प्रमाज्यमान इव ।
 अखिलः—समग्रः । सन्ध्याराग — सायवेलालोहितमा । क्षणेन—
 ईपत्कालेन । अगलत्—ग्रह्यावितः । अर्थात्—गतः सन्ध्यास-
 मय ।

42 Now by this time (i.e., by the time that the great sage concluded the performance of his usual duties of the day), the day had (far or much) advanced (lit 'bent down' or 'deflected' — i.e., grown or advanced) The red sandal paste, that was offered (i.e. thrown or poured down) on the ground or the surface of the earth by the (assembly or collective body of the) sages or ascetics, while performing the worship or ceremony the prescribed act or rite) of making a respectful presentation or offering (to the sun), after they had risen from (i.e., finished off) their

bath or ablution seemed (as though it were) the scented cosmetic or unguent (in the shape or form of an ointment) of red sandal paste, which the sun, having reached the sky, was as though visibly or manifestly applying or putting on (lit bore, had or possessed — *i.e.* bore or had on, or had applied as though visibly or manifestly — or it might be rendered thus The red sandal paste ablution the sun having reached the sky seemed to bear or bore as though visibly like or as if it were the ointment or scented cosmetic or unguent—in the shape or form—of that red sandal paste) : [The idea behind the sentence is this While or just before setting, the orb of the sun must have looked red or presented a red hued appearance The sages, after their bath made a respectful offering or presentation of red sandal paste to the sun and threw it on the ground The poet in his imagination combines the two together and fancies that the redness of the sun at the time was due to the ointment of the same red sandal paste offered by the sages which it was as though visibly applying or putting on] The day with its meagre or scanty (*i.e.* much diminished) heat or sunshine or that had its heat or sunshine considerably reduced or thinned down (lit heat that was not thick or dense) appearing as though it had the diffusion or flow of its glow or lustre (*i.e.* its brilliant radiance or bright splendour) being drunk up by the ascetics who had their faces raised upwards (while

performing the particular penance of constantly looking at the sun), *who* had their eyes (firmly or steadily) fixed upon or directed towards the orb or disc of the sun, and *who* were (engaged in performing the particular penance of) imbibing or drinking in the heat of the sun, became thin or feeble (lit 'took possession of or 'resorted to' thinness or feebleness). [The natural want of lustre or fading away of the sun's glow in the evening, is fancied by the poet as though it were due to the penance of the ascetics, who were engaged in performing the particular austerities of looking fixedly towards the sun at the time, and who as such seemed as though they were drinking off the light or glow of the sun, and thus made it look feeble or lustreless] The sun, that possessed the redness of colour (or which was pink red in colour) like the feet of a dove or pigeon (turtle dove or turtle-pigeon) having withdrawn or contracted its rays (or *feet*,—*୧*, as it was going to set, it was shorn of all its rays, and seemed to do so) as though with the desire of avoiding the touch of *୧*, as though desirous of or wishing to avoid touching—*with those rays like feet*—) the group or collection of the 'Seven Sages' (in the shape or form) of the constellation of the Great Bear or *Ursa Major*, that was (just) rising or appearing (in the evening), hung down from the sky [The idea is that the rays of the sun in the evening had vanished], and it looked pink in colour. The poet from this fancies that the sun without, or thus shorn of, its rays seemed as

though it had withdrawn or contracted its *feet* in the shape of its *rays*, so as to avoid touching (with those feet—*rays like feet*) the group of the *Seven Sages* that was just rising or making its appearance in the sky in the form of the constellation called the *Great Bear*]

The orb or disc of the sun, with the cluster or collection of its rays being slightly red or reddish in colour, when reflected (lit 'gone to a statue, picture or figure', fallen into the state of an image or reflection) in the western ocean, looked or appeared like the navel lotus as it were, from which a stream of honey was flowing or trickling forth (ऽ = dripping or oozing out), of Vishnu (lit 'the slayer of the demon Madhu', —an epithet of Vishnu), lying on his watery bed (in the ocean) Like the birds, fixing or taking up their abodes or residence on the tops of the trees of the hermitage or the penance grove or forest and on the peaks or summits of mountains, after having at the end or close of the day, left the surface of the earth, and quitted the lotus beds or clusters of lotuses, —the rays of the sun, having (likewise) at the close of the day left the ground and the lotus beds, settled down or made their (temporary) stay, or took up their (temporary) position (ऽ = remained shining or continued to shine for a while) on the tops of the trees of the hermitage and on the summits or peaks of the mountains The trees of the hermitage, which had patches (ऽ = sections, pieces or portions) of the red or crimson evening hues or sunshine (or glow of

the setting sun) adhering or clinging to (३६, touching or coming in contact with, —falling upon or appearing on) them, looked beautiful or splendid for a moment, as though they had the reddish or slightly red coloured bark garments hung on them by the ascetics or sages. And on the illustrious or glorious thousand rayed god (३६, the sun) having set (lit 'gone near to the western mountain', behind which the sun is supposed to set, —'attained sunset'), ३६, when the sun had set, the pink glow of the twilight or the crimson coloured evening, appeared or was seen (३६, looked like or presented an appearance) as though it were a branch of coral or a coral creeper, as it were, springing or leaping up (३६, rising up) from the surface of the western ocean. In or during which (pink twilight or crimson coloured evening), the hermitage *had* (lit became such as *had*) —the concentration of the mind or thought, or the meditation or contemplation (of some deity or god), being intently or fixedly practised (or being engaged in) in it, —*looked* or appeared very charming or attractive (lit 'stealing away or captivating the mind') and more blessed, on account of the sound of the streams of milk of holy or sacrificial cows (३६, cows whose milk was used in sacrifices or for purposes of sacrifices), being milked in a part or corner of it, —*had* green *kusha* grass being scattered about or strewn over the sacrificial altar or raised platform (for pouring down the burnt offerings

or oblations into the fire contained) in it,—and *had* balls or lumps of boiled rice (intended as an oblation or religious offering for or) to the presiding deities or divinities of the (various) Quarters or Directions, being distributed or thrown here and there by the ascetic girls or maidens. The reddish brown (lit 'monkey coloured', —hence brown, reddish, —or tawny colour of the) evening twilight, that had (now) at the conclusion of the day, the reddish or copper-coloured stars (appearing or twinkling) in it, was seen or noticed by the ascetics or sages to be rolling or revolving on, like or as though it were, the tawny or brown coloured cow of the penance grove or forest (i. e., the hermitage), as it were, with its red or copper-coloured pupils, returning, after having roamed or wandered about somewhere at 'pleasure, (to the hermitage) at the close or end of the day. The lake abounding with lotus flowers, or the *female* lotus plant (which is regarded here as though it were a female or mistress in person), on the sun having (but) recently, or not long ago, been absent abroad or away from home (i. e., temporarily sojourning abroad, or having been abroad not long ago) [or thus. The sun having but recently disappeared or gone on a journey abroad,—having set not long ago, the lake abounding with lotuses or the lotus plant],—(like a mistress or noble lady, *who*, when her husband or lover is absent or gone abroad on a journey, is overpowered with sorrow or grief, due to separation or

absence from her lord or lover, *who* carries a *Kamandalu* that is like the bud of a lotus, *puts* on a silk garment that is white like a swan, a sacred or sacrificial thread that is white like the fibres of a lotus-stalk, and a *rosary* of *Akshá* berries that is like a circle of bees,—*while* observing a vow with a view to her re-union with her lord),—*being* distressed (*i. e.*, the lotus-lake or the lotus plant being distressed) or overpowered with grief or sorrow (on account of the separation or absence from her lord, the sun, which had now set and thus disappeared temporarily), *carrying* a *Kamandalu* (the peculiar bowl or water-vessel of the ascetics,—in the shape or form) of (so many) buds of lotuses, *putting* or *having* a white silk garment on (in the shape or form) of (the white) swans, *having* a pure or white sacred thread on (her person, in the form or shape) of the lotus-fibres or the fibres of lotus-stalks, and *bearing* or *wearing* a rosary (lit. a rosary of *Aksha* beads,—*i. e.*, of the seeds or berries of the *Aksha* tree,—in the shape or form) of a circle of bees,—appeared as though it performed (or was as though it were practising or performing), or were observing or undergoing the religious vow (*i. e.*, the prescribed religious obligation) with a view to, or that would, bring about her union (or rather re-union) with (her lord or lover) the sun (lit. 'the lord of the day'). On the sun having (or when the sun had) fallen or plunged (*i. e.*, set) into the waters of the

western sea or ocean, the sky bore 'or had' (appearing or twinkling in it) a cluster or collection of stars, which seemed as though it were a large mass or collection of water, spray, or fine drops or particles of water, having been raised or tossed up (or rising or flying up) on account of the force of (that) fall (of the sun into it or the western sea). And soon (or not long) after, the sky, having been bespangled or dotted over with the stars, shone or looked beautiful, as though it were variegated or spotted over with the flowers, scattered or strewn (i. e., offered or thrown as an offering), over there, by the *Siddha* girls or maidens [i. e., the girls or maidens of the *Siddhas*, the holy or sanctified personages or great saints, especially those who, by their austere practices, have attained some or all of the states of beatitude;—an adept in magical or mystical arts, one who by the performance of certain mystical rites has come to acquire superhuman powers,—a class of *semi-divine beings* supposed to be of great purity and holiness, a perfect or completely sanctified personage, a sage or seer etc.,] in the course or process of their *Evening adoration or worship* (or religious exercises of the evening), or their worship of the *Sandhyā* or 'Twilight' (i. e., *Eventide* personified as a goddess). And presently or in a moment, the entire or whole of the redness of the evening twilight, vanished or disappeared (i. e., passed away), as though being washed away or washed off with the

waters, offered or poured out of the open hollows or cavities of their hands formed by joining the palms thereof in reverential salutation (to the sun), and thrown or scattered about upwards, by the (whole or collective body of the) sages or ascetics, with their faces raised upwards

४३-क्षयमुपागतायां संध्यायां तद्विनाशदुःखिता कृष्णा-
जिनमिव विभावरी तिमिरोद्गममभिनवमवहत् । अपहाय मुनिज-
हृदयानि सर्वमन्यदन्धकारतां तिमिरमनयत् । क्रमेण च रवि-
रस्तमुपागत इत्युदन्तमुपलभ्य जातवैराग्यो धौतदुकूलवल्कल-
धवलाम्बरः सतारान्तःपुरः पर्यन्तस्थिततनुतिमिरतमालवनलेखं
सप्तर्षिमण्डलाध्युपितमरुन्धतीसंचरणपवित्रमुपहितापादमाल -
क्ष्यमाणमूलमेकान्तस्थितचारुतारकमृगममरलोकाश्रममिव गग-
नतलममृतदीधितिरेध्यतिष्ठत् । चन्द्राभरणभूतस्तारकाकपालश-
कलालंकृतादम्बरतलाग्न्यम्बकोत्तमाङ्गादिव गङ्गा सागरानापूर-
यन्ती हंसधवला धरण्यामपतज्ज्योत्स्ना । हिमरुरसरसि विरुच-
पुण्डरीकसिते चन्द्रिकाजलपानलोभादवतीर्णो निश्चलमूर्तिरमृ-
तपङ्कलग्न इवाद्ययत हरिणः । तिमिरजलधरसमयापगमानन्त-
रमभिनवसितसिन्धुवारकुसुमपाण्डुरैरणवागतेरगाद्यन्त हंसैरिव
कुमुदसरसि चन्द्रपादैः । त्रिगलितसरलोदयरामं रजनिक-
रविम्बमम्बरापगावगाद्घौतसिन्दूरमैरावतकुम्भस्थलमिव तत्स-

णमलक्ष्यत । शनैः शनैश्च दूरोदिते भगवति हिमततिस्रति सुधा-
धूलिपटलेनेव धवलीकृते चन्द्रातपेन जगत्यवश्यायजलविन्दु-
पतनमन्दगतिषु विघटमानकुमुदवनरुपाथपरिमलेषु समुपोढ-
निद्राभरालसतारकैरन्योन्यग्रथितपक्ष्मपुटैराञ्चरोमन्थमन्यरमु-
खैः सुखासीनैराश्रममृगैरभिनन्दितागमनेषु , प्रवहत्सु निशामु-
खसमीरेष्वर्धयायमात्रावखण्डितायां विभावयां हारीतः कृता-
हारं मामादाय सर्वैस्तैः सह मुनिभिरुपसृत्य चन्द्रातपोद्भासिनि
तपोवनैरुददेशे वेत्रासनोपविष्टमनतिदूरवर्तिना जालपादनाम्ना
शिष्येण दर्भपवित्रधवित्रपाणिना मन्दमुपवीज्यमानपि तरम-
वोचत् । हे तात सकलेयमाश्रयश्रवणकुतूहलाकलितहृदया
समुपस्थिता तापसपरिपटावद्धमण्डला प्रतीक्षते । व्यपनीतश्रम-
ध कृतोयं पतत्रिपोतः । तदावेद्यतां यदनेन कृतमपरस्मिञ्जन्म-
नि फोयमभूद्भविष्यति च । इत्येवमुक्तस्तु स महामुनिरग्रतः
स्थितं मामवलोक्य तांश्च सर्वानेकाग्रान्द्रवणपरान्मुनोन्मुदध्वा
शनैः शनैरब्रवीत् । श्रूयतां यदि कुतूहलम् । /

४३—सन्ध्यायाम्—सायंघेलायाम् । क्षयमुपागतायाम्—
मष्टायाम् । तद्दधिनाशदुःखिना—सन्ध्यानाशशोकातुरा । यिमा-
परी—निशा । यिपूर्यंभमाधातोः यनिप्—डीप्—यिमाधरी ।
अभिनयम्—नयीनम् । तिमिरोद्गमम्—ध्वान्तादिर्मायम् ।
वृष्णाजिनमिध-वृष्णमृगद्यास्त्रामिध । अयहत्—यहतिस्म ।
मुनिजनहृदयानि—क्षणितोरुचेनांसि । अपहृदय—परित्यज्य ।
तिमिरम्—समः । अन्यत्—इतरत् । सर्वम्—सकलयस्तुजा-

तम् । अन्धकारताम्—ध्वन्तोपेतताम् । अनघत्—निनाय ।
क्रमेण च—क्रमात् । रविः—सूर्यः । वा कश्चित् सुहृत्तमः ।
अस्तमुपागतः—अस्ताचलंयातः । सुहृत्पक्षे विनाशंप्राप्तः । इत्युद-
न्तम्—एवं वृत्तान्तम् । उपलभ्य—अधिगम्य । जातवैराग्यः—
धीतरागः—पक्षे प्राप्तविशेषानुरागः । विगतोरागः यस्य तस्य
भाषो वैराग्यम् निखिलविषयविगततृष्णा । धौतदुकूलयल्कल-
धवलाम्बरः—प्रक्षालितक्षौमघसनयल्कलसिताकाशः । पक्षे श्वेत-
वासा । धौतदुकूलयल्कलमेव धवलमम्बरं यस्य सः । पक्षे धौत-
दुकूलयल्कलयत् धवलमम्बरं यस्य सः । सतारान्तःपुरः—ज्यो-
तिःसहितहृदयमध्यः । पक्षे अश्विन्यादि नक्षत्रावरोधः । सतार-
मन्तःपुरं यस्य सः । पक्षे तारा एवान्तः पुरं तेन सहितः सः ।
अमृतदीधितिः—चन्द्रः । पर्यन्तस्थिततनुतिमिरतमालघनले-
खम्—समीपस्थविरलतमःतारपिच्छुकाननधेशिकम् । पर्यन्ते
स्थिता तनुतिमिरा तमालघनानां लेखा यस्मिन् तम् । पक्षे
पर्यन्तेस्थितं तनुतिमिरं तमालघनलेखा इयं यस्मिन् तत् ।
सप्तर्षिमण्डलाध्युषितम्—मरीच्यादिमुनिराशिसमधिष्ठितम् ।
सप्तर्षिमण्डलेन—तारकाविशेषगणेन—पक्षे सप्तसंख्याकोत्तममु-
निधृन्देन । अरुन्धतीसंवरणपवित्रम्—अरुन्धतीनामकतारा
विशेषविचरणपूतम् । पक्षे वशिष्ठं पक्षी चलनशुद्धम् । उपहिता-
पादम्—स्थापितप्रतिदण्डम् । पक्षे सन्निहितपूर्वापादोत्तरापाद-
नक्षत्रम् । उपहिताऽऽपादा यस्मिन् पक्षे उपहिते आपादे यस्मि-
न् । आलक्ष्यमाणमूलम्—दृश्यमानमुनिमोज्यमूलकम्—पक्षे
दृश्यमानमूलनक्षत्रम् । आलक्ष्यमाणानि मूलानि यस्मिन्—पक्षे
आलक्ष्यमाणां 'मूलं' यस्मिन् तम् । एकान्तस्थितचारुतारकमृ-
गम्—एकप्रदेशविद्यमानसुन्दरनक्षत्रमृगशिरसम्—पक्षे एकमा-
गवर्त्तमानमनोहरकनीनिकहरिणम् । एकान्तेस्थिता चारु-
तारका मृगः पक्षे चारुतारकः मृगः मृगशिरोनक्षत्रम् यस्मिन् ।

गगनतलम्—आकाशम् । अमरलोकाश्चममिव—स्वर्गमिव ।
 अध्यतिष्ठत्—प्राप्नोत् । नक्षत्रे नेत्रमध्ये च तारकं तारकापिच्छे-
 त्यमरः ॥ यथा प्राणं सदृशं घांधवजनमृत्युना द्वितीयोऽपि स्वर्ग-
 मेतितद्वत् चिद्भ्रमंगनमियाय चन्द्रस्य यंधुना सादृश्यम् गगनस्या-
 धमेणेति भावः । चन्द्राभरणभृतः—शशिभूषणधारिणः । चन्द्र-
 मेघाभरणं विभञ्जति तस्मात् । तारकाकपालशकलाऽलंकृतात्—
 नक्षत्रनरशिरोऽस्थिषण्डभूषितात् । तारकाः कपालशकलानीय
 तैरलंकृतस्तस्मात् । पक्षे तारका इयं कपालशकलानि । अम्यर-
 तस्मात्—आकाशात् । हंसधवल—मरालशुभ्रा । ज्योत्स्ना—
 चन्द्रिका । सागरान्—अम्घोन् । आपूरयन्ती—स्योदयेन पूर्णं
 कुर्यती । पक्षे आप्याययितुमेप्यन्ती । गङ्गा—आह्वयो । व्यम्यकौ-
 तमाह्लादिव—शिवमस्तकादिव । धरण्यामपतत्—भूमौ पतित-
 यती ॥ विकचपुण्डरीकसिते—विकसत्कमलशुभ्रे । विकचानि
 यानि पुण्डरीकानि तद्वत् सिते तद्भागपदोतैः सिते । हिमकर-
 सरसि—शशिसरोयरो । हिमकरः सर इव पक्षे हिमकर एव
 सरः तस्मिन् । चन्द्रिकाजलपानलोभात्—कीमुदीधारिप्रहणकां-
 क्षया । चन्द्रिका जलमिव—सरः पदो चन्द्रिका इव जलन्तस्य
 पाने लोभस्तस्मात् । अयतीर्णः—प्रविष्टः । हरिणः—मृगः ।
 अमृतपद्मलग्न इव—तुधाकर्दमसंयुक्त इव । अमृतं पद्म इव ।
 सरसः पदो अमृतमिव पद्मः तत्र लग्नः सः । निश्चलमूर्तिः—
 स्थिरतनुः । त्रिधा मूर्तिस्तनुस्तनूः इत्यमरः । अदृश्यत—अल-
 द्यत । यथा सरसः सलिलमाकानुं मगस्तत्र पंकसन्नद्धा नि-
 प्लियस्तिष्ठति तथा चन्द्रेऽपि मृगचिद्धमया लोभ्यत शशिनः
 पूर्णोदयो जात इति भावः । तिमिरजलधरसमयापगमानन्तरम्
 —ध्वान्तपराङ्कालनिवृत्तिपश्चात् । तिमिरं जलधरसमय
 इव पदो तिमिरमिव जलधरसमयः तस्यापगमस्तस्या-
 नन्तरम् । अभिनयसितस्निग्धवारुणसमपाण्डुरैः—नवीनश्रेय

निर्गुण्डीपुष्पपाण्डुभिः । अभिनवानिसितानि च सिन्धुवार
 कुसुमानि तद्वत् पाण्डुरास्तैः । अर्णवागतैः—सागर-
 प्राप्तैः । अर्णवेभ्य आगताः किरणपद्मे आर्णवान् आगतास्तैः ।
 हंसैरिव—मरालैरिव । चन्द्रपादैः—इन्दुकिरणैः । कुमुदसरांसि-
 कैरवमयतडागाः । अगाह्यन्त—अवालोढ्यन्त । यथा शरत्काले
 समुद्रादभ्येत्यहंसाः सरस्सु निवसन्ति तथा चन्द्ररश्मयोऽपीति-
 भावः । विगलितसकलोदयरोगम्—अपगतोदयकालिकरक्तिमा-
 नम् । विगलितः सकलः उदयरोगो यस्य तम् । रजनिकरविम्यम्—
 सुधाकरमण्डलम् । विम्बोऽस्त्रीमण्डलं त्रिषु इत्यमरः । अथरा-
 पगाधगाहधौतसिन्दूरम्—आकाशगङ्गास्नान प्रक्षालित सिन्दूर-
 रागम् । मन्दाकिनी विषद्वर्गतेत्यमरः । अम्बरेयाऽऽपगा तस्याम
 धगाहेन धौतसिन्दूरं यस्य तम् । ऐरावतकुम्भस्थलमिव—
 ऐरावतमस्तकस्थपिण्डफलकप्रदेशमिव—ऐरावतस्य कुम्भा-
 कारं स्थलम् तत् । ऐरावतोभ्रमातंगैरावणाभ्रमुधल्लभाः इत्य-
 मरः । तत्क्षणम्—तदा । अलक्ष्यत । हिमततिस्त्रति—तुहिनकरे ।
 हिमस्य तर्ति प्रसारं क्लाययति तस्मिन् । अन्तर्भावितएयधौऽत्र
 ह्युधातुः ॥ भगयति—महात्म्यशालिनि । शनैः शनैः—क्रमशः ।
 दूरोदिते—आरादाविर्भूते । आराद्दूरसमीपयोरित्यमरः । दूर-
 मुदितस्तस्मिन् । जगति—भुवने । विष्टं भुवनं जगत् इत्यमरः ।
 सुधाधूलिपटलेनेध—अमृतपरागपुञ्जेनेध । सुधायाधूल्याः
 पटलन्तेन । चन्द्रातपेन—इन्दुप्रमया । धयलीकृते—शुभ्र-
 तानीते । धयल+च्यः अभूततदभावेऽर्थे ततोऽस्येत्यम्—
 धयलीकृतम् तस्मिन् । अवश्यायजलविन्दुपतनमन्दगतिषु—
 तुषारपृषतधारणशिथिलगमनेषु । अवश्यायस्य जलं तस्य विन्दूनां
 धारणेन मन्दागतिर्येषान्तेषु । विघटमानकुमुदघनकपायपरिमलेषु
 —विकचकैर्यकुलसुरमिधिमर्दगन्धवत्सु । विघटमानस्यकुमुद-
 घनस्य कपायः परिमलो येषु तेषु । समुपोदनिद्रामरालसनारकैः—

प्राप्ताजागरणप्राचुर्यनिष्पन्दकनोनिकैः । समुपोढोयोनिद्रामर-
 स्तेनालसाः कनीनिकाः येषान्तैः । अन्योन्यग्रथितपद्म-
 पुटैः—परस्परदृढसँल्लग्ननेत्रलोमभिः । अन्योन्यं ग्रथितानि
 पद्मपुटानि येषान्तैः । आरब्धरोमंथमंथरमुखैः—कृतचर्चि-
 तापचर्चणालसाननैः । सुपासीनैः—सप्रमोदमुपविष्टैः । सुष्यं
 यथास्यात्तथाऽऽसीनास्तैः । आस्धातोः कर्त्तरि शानच् ।
 आसीनाः । आश्रममृगैः—मुनिनिवासहरिणैः । अभिन-
 न्दितागमनेषु—प्रशंसितगतिषु । अभितोनन्दितमागमनं येषा-
 न्तेषु । निशामुपसमीरेषु प्रदोषयातेषु । प्रदोषोरजनीमु-
 धमित्यमरः । प्रपहत्सु—घात्सु—या चत्सु । विभावय्याम्—
 निशि । अर्धयाममाधायखण्डितायाम्—अर्धं प्रहरन्यूनायाम् ।
 हारीतः—जायालिसुतः । कृताहारम्—विहितभोजनम् ।
 माम्—पैशम्पायनम् । आदाय—गृहीत्वा । तैः—तत्रत्यैः ।
 सर्वैः । सकलैः । मुनिभिः । सह-साकम् । उपसृत्य—महामुनि-
 जायालिमभ्युपगम्य । चन्द्रातपोद्भासिनि । शशिप्रभामास-
 माने । चन्द्रस्यातपेनाद्भासितुंशीलमस्यतस्मिन् । तपोधनैकदेशे
 —तपस्याकान्तैकभागे । तपसोनिमित्तं घनस्तस्यैकदेशस्तस्मिन् ।
 येषासने—येतसनिर्मितविष्टरे । येषैर्निर्मितमासनस्तस्मिन् ।
 उपविष्टम्—स्थितम् । अनतिदूरवर्तिना—समीपस्थादिना ।
 नातिशयं दूरं वर्त्तते तेन । दर्भपवित्रधवित्रपाणिना पुशूतमृग-
 चर्मव्यजनाहस्तेन—दर्भनिर्मितं पवित्रं धवित्रं पाणी यस्यतेन ।
 गमकत्वाद् व्यधिकरणोपदुमीहिः । जालपादनाम्ना ।
 शिष्येण—छात्रेण । मन्दं शनैः शनैः । उपयोज्यमानम्—
 एतद्व्यजनातम् । पितरम्—महामुनिम् जायालिम् । अथोचत्—
 प्रार्थितवान् । हे तात—पितरः । आश्चर्य्यं धयणं पुनूद्दलाकलित-
 दृष्ट्या—विस्मयजनकपृच्छाकर्षणोन्मत्तोन्मत्कण्ठितमानसा । आश्च-
 र्य्यस्य धयणे यत् पुनूद्दलं तेनाकलितं दृश्यं यस्या सा । आश्च-

मण्डला—वर्तुलधेणीभावेनकृतावस्थाना । आवद्ध मण्डलं यया
 सा । इयम्—एषा । सकला—समग्रा । तापसपरिपत्—तपस्य-
 सभा । तपोस्ति अस्य स तापसः । तपस् शब्दात् अण् मत्वर्थीयः ।
 समुपस्थिता—विद्यमाना । प्रतीक्षते—आलोचते श्रीमद्वचः ।
 अयम्—एषः । पनत्रिपोतः—शुकशाचकश्च । व्यपनीतधमः
 कृत—अपगतसेदः विहितः । तत्—अदः । सर्वम् । आयेद्य-
 ताम्—रुध्यताम् । यत् । अपरस्मिन्—पूर्वस्मिन् । जन्मनि—
 जनने । अनेन—शुकशिमुना । कृतम् । वा—च । अयम् । क—
 कतमः । अभूत् आसीत् । वा को भविष्यति । इति एवमुक्त—
 इत्यप्रार्थितः । स—जायालिः महामुनिः । महर्षिः ।
 अप्रतः पुरोभागे । स्थितम् वर्त्तमानम् । माम्—वैशम्पायनम् ।
 अवलोक्य—दृष्ट्वा । तान् सर्वान् मुनीन् । च । एकाग्रान्—
 समीहितचेतसः । अतएव । अयणतत्परान्—आकर्णनोत्सु-
 कान् । बुद्ध्या—अवगम्य । शनैः शनैः—मन्दम् मन्दम् । अग्र-
 यीत्—उत्तयान् । श्रयताम्—सायधानेनाकर्ण्यताम् । यदि—
 चेत् । कुतूहलम्—श्रोतुमोत्सुक्यम् अस्ति ।

समाप्तमिदं कथामुखप्रकरणम्
 संस्थितविवृति सहितम् ।

43 On the evening twilight having ~~an~~ e, when
 the evening twilight had) come to an end or declined
 (lit 'gone near to destruction' or 'perished'), the
 night bore or put on the fresh appearance or new
 advent (lit 'the coming forth,' 'becoming visible,'—
 'the rising or breaking out') of darkness (i. e., put on
 the garb of, or became involved in, the darkness that
 soon ensued or followed thereafter), which seemed
 as though it were a dark or black deer-skin, put

or shape of, the world of the immortals, *that* (or which hermitage) has, situated on the borders (१८, the skirts or precincts) of it (or on the borders of which there is), a thin or small line of a group or collection (lit a forest) of dark *Tamala* trees (or *Tamala* trees which are dark like darkness itself,—१८, very dark), *that* is occupied or inhabited by the circle (१८, the group or assemblage) of the '*Seven Rishis or Sages*' (the hermitage, being situated in heaven or the world of the immortals, would naturally be near or surrounded by the *Seven Sages* in the form of the constellation of the *Great Bear* or *Ursa Major*), *that* is (rendered) holy or pure on account of *Arundhati* (the wife of *Vashishtha* one of the eminent group of the seven sages, and an ideal or pattern, or a type of conjugal excellence, constancy and fidelity) walking or moving about in it, *that* has staffs of *Palasha* trees (lying about or placed) in it, *that* has roots visibly appearing or being seen or displayed in it, and *that* has the fine or beautiful spotted antelopes or the dappled deer [or it might also mean the 'deer with or having beautiful pupils] standing or lying in a portion or a secluded, lonely or solitary part, of it,—*having* (१८, the moon, like such a hermit, *having*) had the loss of its natural colour (which is white) produced or brought about [१८, with its natural white colour faded or lost,—referring to the reddish hue (which implies a distinct loss of its standing white colour) of the moon just about the time of its rising on the eastern horizon,—

which is fancied by the poet to indicate as though it (*i e* , the moon) had been struck with grief, or a sense of despondency or disgust at the news of the disappearance of its friend—the sun], *with* the sky (made) white or bright (with its rays), like a well washed bark (garment resembling) silk, and *with* its harem or inner apartment being endowed with or consisting of (or appearing in the shape or form of) the stars or planets [or of *Tara* (the wife of Brihaspati, whom the moon had seduced) as its queen],—*stood upon* or ascended (lit took its abode on,—hence mounted, appeared, or made its appearance on) the (flat or surface of the) sky, *which* had lying or appearing on the skirts or borders of it a thin or slender lining of darkness, like or resembling a grove (*i e* , a number or collection) of *Tamala* trees *which* was inhabited or occupied by the constellation of the Great Bear or *Ursa Major*, *which* was sanctified (or made) pure or holy, on account of the apparent movements on it of the planet or star *Arundhati* (the morning star, personified as the wife of the sage *Vashishtha*), *which* had the constellation of *Pûrûshadha* appearing (lit placed or deposited) on it *which* had the asterism or constellation of (*i e* , the group of stars called) *Mûla* appearing visible on it, and *which* (sky) had the constellation of *Ursa shiras*, the constituent stars of (or in) *which* were charming (or with its charming constituent stars), rising or lying situated (lit resting or staying) in a part or corner of it The luminous

moonlight, pure or white in colour like a swan (or swans), and causing a flood tide in the seas (lit 'filling up the seas',—*i. e.*, causing a great rising,—swelling or overflowing,—of their waters), *fell down* or poured forth upon the ground or earth from the flat of the sky, *that* bore the moon as an ornament, and *that* was adorned with stars, which looked or were like the pieces or fragments of a cup or vessel, or the potsherds of a dish or jar [कपाल' or '*Kapala*' means by itself the fragment of a vessel a potsherd,—so that the word 'कपाल' = a piece or fragment, would seem here to be somewhat redundant — '*a fragment of the fragment of a pot or vessel*' It may, however, be taken generally to mean, 'pieces of potsherds']—like the river Ganges, as it were, looking white or fair coloured like the swans, or with or on account of the swans (sporting on its surface), and filling up the seas (with its waters, *falling* upon the earth or ground from the head (lit '*the highest or chief part of the body*') of the '*Triocular* or *Three eyed*' god Shiva, having or bearing the moon (on it or his forehead) as an ornament, and being adorned (*i. e.*, the head being adorned) with pieces or fragments of skulls (bright or shining) like (or in the shape or form of) the stars The deer or antelope [in the form of the *dark spot* on the bright disc of the moon, which (dark spot) is supposed, according to one of the most popular beliefs, to be a—or the figure of a—deer or antelope], having descended into the moon like lake [or the lake in the form of the (bright disc of the)

moon], that (lake) was pure white or bright like fully blown or expanded white lotuses, with (or being prompted by) the eager desire or greed of drinking the water (in the shape or form) of the bright moonlight, and having had its figure or body (made or standing) motionless, appeared or was seen (i. e., looked) as though it had got stuck or were held fast into the mud (in the shape) of nectar [Here the *dark spot* in the moon, which is popularly supposed to be the figure of a deer, has given rise to the peculiar fancy of the poet. He considers as though the *dark spot* were a deer, that had descended into the lake-like bright disc of the moon, with a view to drink of the water-like moonlight, and having got stuck into the mud of nectar with which the moon abounds, was made to appear motionless there]. The lakes (that were full) of lilies or night lotuses, after the passing away or disappearance (going away or vanishing) of the rainy season (lit. 'the time of the clouds or water-bearers') (in the shape or form) of darkness, were dived or plunged into by the rays of the moon, that were pale or yellowish-white in colour like fresh and white *Sindhu-vāra* flowers, and that were coming to or falling upon the seas, like (or as though they, namely the rays of the moon, were) the swans, as it were, which, having come back or returned to the seas, on the rains, in the form of darkness, having been over, and being or looking whitish in colour like fresh and white *Sindhuvāra*

flowers, were taking a dip or plunge, or sporting into their waters [The idea simply is this The bright rays of the moon fell upon the waters of the lakes, that were full of lilies or night lotuses, after the darkness of the night had been removed by its own rays This is fancied by the poet as though the rays of the moon were so many swans which, having at the end of the rainy season (in the shape of darkness) returned from the seas, were plunging into the waters of those lakes that were full of night lilies] The disc or orb of the moon, that had the entire or the whole of its redness (appearing in it) at the time of its rising, disappeared or faded away (lit 'drained off' or 'melted away') from it, appeared or looked (as it was seen, bore or put on an appearance) at that moment as though it were the region of the frontal globe on the upper part of the forehead of (the celestial elephant) *Aśvata*, as it were, having had (the mark of) its red lead or vermilion washed away in the course or process (or on account) of its plunging or bathing into the heavenly or celestial Ganges (lit. 'the river or stream of the sky') Now, on the glorious or illustrious moon (lit 'having a series, succession or line of cold or snow flowing, exuding or streaming forth from it') *having* (or when the glorious moon had), by slow degrees or gradually, *risen* or ascended high up (lit 'far or at a distance,'— in the sky), *on* the world *having been* (or when the world had been) *whitened* or made pure white by

the moon-light or moon shine, as though with a mass or large quantity of the white wash powder (the powder of white wash or lime), *on the breezes* of the beginning—first or early part—of the night,—the movement or motion of *which* was sluggish or dull and feeble (which had a slow motion,—*i.e.*, which were moving or blowing gently or slowly) on account of the fall of the water drops of hoar frost, white dew or mist *i.e.*, owing to the minute particles of dew-drop with which they were charged at the time), the fragrance of *which* had been (rendered or made) sweet or perfumed (or merely scented and made more fragrant) by or on account of the beds or clusters of water lilies, bursting or blooming forth (over there), and the appearance or advent of *which* was welcomed, applauded or rejoiced at by the deer or antelopes of the hermitage (*i.e.*, which breezes made them happy or delighted), whose pupils (or the pupils of which deer) were dull or heavy on account of the weight or influence of suppressed or restrained sleep, or sleep that was drawing near or coming over them, whose eye-lashes (or the folds or covering—the hollows or cavities,—of whose eye lashes) had met together, or got strung or mutually enter twined together (*i.e.*, who had their eye lashes closed up), whose mouths were or had become dull or lazy (*i.e.*, slow or inactive and inert) on account of the rumination or the act of chewing the cud (that they had) commenced or started, and who

Here ends the '*Section or Part* of *Kadambari*,
entitled the '*Introduction to the Tale*'
May it all be well !



APPENDIX

ADDITIONAL NOTES IN SANSKRIT.

Development of Prose Classical Sanskrit Literature

संस्कृतगद्यकाव्यानामाविर्भावः समुन्नतिरथ कदा कुतः कालादारभ्य
कियत्कालपर्यन्तं च जात इति प्रदर्श्यते ।

ख्रीष्टाब्दीयपञ्चमशताब्द्या आरम्भः सप्तमीशताब्दीपर्यन्तमुन्नतिः गद्यका-
व्यस्य आसीत् । अयः कवयो गद्यकाव्यलेखका आसन् । तेषां प्रथमो
दण्डी । स च चतुर्थीशताब्द्यवसाने द्वितीयपञ्चमशताब्द्या आरम्भे वा
समुत्पन्नः मातङ्गदेशमान्ते । तेन च दशकुमारचरितं लिखितम् । द्वितीय-
पञ्चमशताब्द्यवसाने षष्ठशताब्द्या आरम्भे वा सुबन्धुकविरासीत् विहार-
वङ्गदेशमान्ते । तेन च वासवदत्ता गद्यभागे कथा लिखिता । सुबन्धुना
स्वप्नगणे वासवदत्तानामके नगरीवर्णनवेलायां लिखितम् छन्दोविधितिरिष
मालिनीतनामेति । अत्र पद्ये मालिनी छन्दोविशेषो गृह्यते । दशकुमार-
चरितं काव्यादर्शः छन्दोविधितः एतद्ग्रन्थस्य दण्डिविरचितम् । तत्र छन्दो-
विधितः प्रथमविशेषः इति वासवदत्ताटीकाकारेण च लिपितम् । छन्दो-
विधिरां तावद्व्यो निर्दिष्टः इति काव्यादर्शे दण्डिना स्वयमुक्तत्वाच्च
कल्प्यते, छन्दाविधित्प्रत्योऽपि नृतीयः तस्मिन्निर्दिष्टः । पूर्वोद्दिष्टपाठस्य
वासवदत्तायां दर्शनात् कल्प्यते दण्डी सुबन्धोः आत्मानः । “अयोऽप्रपञ्चयो
वेत्तु त्रयो देवास्त्रयो गुणाः । त्रयो दण्डिप्रबन्धद्वारं त्रिषु लोकेषु विभुताः” ।
इति पद्येनापि महाकविराजशेखरोत्तेन दण्डिनः पूर्वोक्तग्रन्थप्रवक्तृत्वं
स्पष्टमेव । सुबन्धोर्मातुलः वररविः पट्ट्यां शताब्द्यामुद्भूतः । श्रीहर्षचरिते
इति तदीयइतिहासान्ध्यायते । स च तस्य भागिनेयः । वररविना च प्राकृत-
प्रकाशो विरचितः । नदि भागिनेयो बहुशतवर्षपूर्वं वा अधिककाल-
परिच्छेदविदुर्महति । अतः पूर्वोक्तः कालः सुबन्धोः कवेर्निरचितः इति ।
अथ च षष्ठशताब्द्यन्ते काव्यकुम्भाधिपश्रीहर्षसमकालेन तदीयसमापयित्वेन

were comfortably seated or seated at their ease or leisure,— *having* begun to blow, and *on* the night *having* (or when the night) had only half a night watch (period or watch of three hours,—the eighth part of a day) of it spent or passed away (lit., 'divided' 'destroyed,'—i.e., elapsed).—*Harita*, having taken me, who had had or taken his food or meal, up, and approached, along with or in the company of (i.e., being accompanied by) all those sages or ascetics, his father, who was sitting or seated on a cane seat or mat of cane, in a part of the hermitage, or penance grove or forest, that (part) was being illuminated or shining (i.e., looking bright or radiant, brilliant) with or on account of the moon light or moon shine, and was being gently fanned by a disciple or pupil, named Jala pada, who was standing not very far from (i.e., close to) him, and was holding (i.e., who had) in his hand a fan made of deer-skin (that was made) holy or pure with (or like) *Kusha* grass,—said to him (thus) 'O Father! The whole of this assembly of ascetics or hermits, having approached or drawn or come near together, and formed itself into a circle, with (or having) their hearts possessed or full of (i.e., with their hearts seized or laid hold of by) curiosity to hear the wonderful tale (or the marvellous or extraordinary story,—lit., 'curiosity in or as regards the listening to or hearing of the marvel or wonder'), i.e., looking forward (to you), or is waiting in eager expectancy or expectantly (to hear you) And this

young one of a bird (i. e., this young parrot,—lit. 'the young one of one having a wing or pinion, or feather') has also had its fatigue or weariness (i. e., its languor or exhaustion,—its distress or pain) removed or taken away (lit. 'made such as has had its fatigue removed',—i. e., made free from all weariness or exhaustion). Therefore be pleased to tell us (i. e., to inform or declare to us) as to what had been or was done by it in its other or former life, as to what it was in its other (i. e., the former or previous) birth or life, and as to what it would be in its other (i. e., the future or coming) birth or life'. Now, having, however, been thus addressed or spoken to, that great sage or ascetic (jñāh), having seen or looked at me, who was lying or placed before or in front (of him), and having found or considered (i. e., deemed, known or perceived) all those sages or ascetics to be closely attentive* or bent only on one thing, and full of eagerness † or engrossed interest to hear (the wonderful story or the marvellous tale), quietly or gently (or slowly or gradually) said: 'Hear or listen, if (you have a) curiosity or inquisitiveness (to do so)

* 'एकग्र' means, 'with or having one's attention fixed or concentrated upon only one object or point'.

† 'अवधार' means, 'engrossed in or closely intent upon hearing or listening' to anything.

चाणेन सप्तमशताब्द्यां हर्षचरितं कादम्बरीकथा च लिखिता । आह च
तथैव राजशेखरः—“सहर्षचरितारब्धाद्भुतकादम्बरीकथा । बाणस्य
बाण्यनार्यैव स्वच्छन्दा भ्रमति चितौ” इति । सप्तमशताब्द्यां खिष्टीयाया
अनन्तरं प्रायेण नवीनगद्यग्रन्थाविर्भावो न हि जातः । चोघरनामा घाङ्गज-
देशीयः पण्डितः प्राह—“गुणाढ्यकविः पैशाचमायायां लक्ष्मणकेपु वृहत्कथा-
ग्रन्थस्य निर्माता खिष्टपष्ठशतके आसीत् । दण्डिना जन्मकालमपि पष्ठ-
शतकमाह । परन्तु दण्डिना काव्यादर्शं प्रोक्तम् “भूतभाषामयीं
प्राहुरनुतापीं वृहत्कथाम्” । अत्र प्राहुरित्यपदेन ज्ञायते बहुकालपूर्वम्
वृहत्कथा विरचिता । अतो ह्योः समानकालकथनं न रोचते युक्ति-
युक्तवाभावात् । पूर्वोक्तप्रौढतरयुक्तियुक्तोपपादनाच्च । एषा हि खलु शैली
योरुपदेशीयविदुषां कथ्यते । यदल्पमपि कथञ्चित्कथम् कारणमत्रागम्य
यथेच्छं वदन्तीति ।

Bāna's Life, Date and Works

पुरा कान्यकुब्जप्रान्ते शोणनदस्य परिचये प्रदेशे प्रीतिकूटनामो ग्रामः
आसीत् । तत्र च वात्स्यगोत्रजन्मा प्रौढविद्वदग्रणी परमश्रोत्रियः कुबेराभिर्भो
बभूव कश्चिद्विजः । तदारम्भः पशुपतिः तन्मुतोऽर्धपतिः । तदीयार्चकैकादश
सूनुः समभवन् । तन्मध्येऽष्टमश्चित्रभानुः । अदसीयायां राजदेवीनामिकायां
भार्यायां कविकुलालङ्कारभूषो बाणः उद्भूतिं लेभे । शैशवेव वर्तमाने बाणे
मृत्योर्बाणलजितामियाव तन्माता राजदेवी । यतो भानुश्चपरिपोषितः
पित्रा परमरत्नेहेन । परन्तु चित्रभानुः तदीयोपनयनादिसंस्कारान् यथाविधि
विधाय यथायोग्यमभ्यास्य च चतुर्दशेऽब्दे विद्यमानमेव तं विहाय पञ्च-
स्वमगमत् । ततः सः स्वाभाविकवीर्यवैभवं साहचर्यदोषैश्च ईशान-
नामादिभिः सखिभिः सार्द्धम् विविधदेशान् पर्यटितुमारभे । तत्र च
विविधभूपतिभिरनेकविधकोविदैश्च सह समागमं विधत् । समुपलभ्य च
विततविमलविशिष्टज्ञानं पुनरायातः स्वकीयजन्मदेशम् । ततः कदाचित्
कान्यकुब्जेरवरो हर्षवर्धनो नृपतिर्बाणमष्टं दूतद्वारा समाहूतवान् । तदा

भवसम्भयः समो बाणमयूरयोः' इति । परन्तु कविकुलकामिनीकविताकामुत्सवं विमलविशदप्रखरप्रज्ञाशीलत्वं तु बाणस्यैवासीत् । स्फुटीभविष्यति चैतत् तत्कवितामहत्प्रदर्शनेऽधुनैव । यद्यपि केनचिदुक्तम्—'दर्पं कविभुजङ्गानां गता श्रवणगोचरम् । विपविद्येव मायूरी मायूरी बाहू निकृन्तति' । तत्तु मयूरनिर्मितसूर्यशतकस्य प्रशंसापरम् । भगिनीदत्तशंभुपञ्चकुष्ठनिवारणार्थं सूर्यदेवताकम् पद्यशतकम् स्तोत्रं स्वयं विरच्य स्तुते देवो भास्करो मयूरेण तथा च तस्मिन्नाद्यं जातम् सवितृदेवस्तुत्या । तथा चोक्तम् काव्यप्रकाशे सम्मतेन—'आदित्यादे (सूर्यादे) मयूरादीनामिषानर्थनिवारणम्' । प्रभूत-भक्त्यावेशेन परमसमाहितो मयूरः कृतवान् शतकम् स्वाभाविकम्भासीत् तदीयम् तादृशं कौशलं कविष्वे । बाणस्य तु नैसर्गिकम् नैपुण्यम् सहस्रं हृदयह्वयम् सुकविष्वे इति ।

The Genealogy of Bana

महाणः सकाशात् पुलहः सञ्जातः पुलहाद्वत्सः स्वयं वास्यस्तु पुलहात् इति महावैवर्तपुराणप्रमाणम् । वत्स्यानन्तरमनेकेषां तद्वंशीयजनानां नामानि अनुपलब्धानि । ततः कुबेरः तस्य च अच्युतः ईशानः हरः पशुपतिः पतञ्जलकारधारः सुता जाताः कमलः । पशुपतेरचार्यपतिः । अरम्भं तु भृगुः हंस शुचिः कविः महीदत्तः धर्मः जातयेदः चित्रभानुः श्वश्रुः अहिदत्तः विश्वरूप एतदेकादशसंख्यकाः पुत्राः क्रमेण समञ्जनिष्यन्त । चित्रभानोर्वाण्य-भट्टो महाकविमुकुटमणिः प्रादुर्भूव । अस्य भूपणभट्टः उद्भूतः । केचि-द्वदन्ति यत् बाणभट्टसूतो वक्ष्यमाणानि चत्वारि नामानि आसन्—भूपण-भट्टः भूपणबाणः पुलिन्दः पुलिनश्चेत्यात्मकानि । एकैकमते प्रत्येकं भासीदिति भावः ।

The Source of Kādambari :—

सूदृक्कारूपमाधारमवलम्ब्य कादम्बरीकथा बाणभट्टेन निर्मिता तत्र-त्यमेकं कमपि देशमाधारं समाश्रितम् । आसीन् धीमान् गुणान्वितः कविः प्रतिष्ठानपतेः शिष्यः साधवादनरपतेः समायाम् तेन च अद्यस्योक्तनिबद्धा

(बृहत्कथा) पैशाच्या भाषाया विरचितेति कथापीठलम्बके प्रकरणे स्पष्टमेव
 रपते । सातवाहनभूषतिस्तु खाष्टाब्दीयप्रथमशतके समुद्रमवदिति प्रसिद्धमेव ।
 अतः स एव गुणाद्वयस्य कालः ।

बृहत्कथान्तर्गतानां कासाचित्कथानामाधारेण वा केषांचित्कथैकदेशा-
 नामाधारेण सैस्तैः कविभिः प्रियदर्शिका, रत्नावली, मागानन्द, पञ्चतन्त्र,
 कादम्बरी, मासतीमाधव, मुद्राराक्षस, वेताळपञ्चविंशति, हितोपदेशप्रभृतयो
 प्रिया निर्मिताः सर्वत्र प्रकारान्ते । परन्तु मूलभाषामयी बृहत्कथा इतरो वा
 गुणान्तरिणे वा नापुनः ख्यते । प्राचीनप्रयेषु कश्चित् कश्चित् बृहत्कथाया-
 गुणाद्वयस्य च सम्यक् वर्तते । यथा वासवदत्तायां कुसुमपुरवर्णने बृहत्कथार-
 म्भेरिव शास्त्रिमञ्जिकोपेति इति । काव्यादर्शे—मूलभाषामयी प्रादुरनुतायां
 बृहत्कथाम् । इयं चरिते समुद्रीपिनन्द्यां कृतगौरीप्रसाधना । हरलीखेव ने।
 कस्य विष्णवाय बृहत्कथा । कादम्बर्यामुज्जयिनीवर्णने—बृहत्कथापुराणेन इति
 पद्यरूपके रामायणादि च विभाष्य बृहत्कथां च इति ।

मध्यमस्याम्—शारवदूबायद्वितीयेन ममदाकारधारिणा । अनुपेय गुणाद्वयेन
 निरुपेय इति जन इति । गोवर्धनसप्तशत्याम् श्रीरामायणभारतबृह-
 त्कथानां कवीप्रमस्तुम् । अतिदीर्घमीविदोपाद् व्याप्तेन यशोऽपहारितं इति ।
 कैर्नोप्येन गुणाद्वयस्य स एव जन्माग्नरावण इति च ॥ कुवलयानन्दस्य परिचर-
 प्रकरणे—विप्रायां न बृहत्कथामचर्यम् इति प्राचीनपद्यम् । इत्यादि कथम् ।
 प्रकाशेन्द्रमुनः व्यासापरनामा महाकवि चेमेन्द्र अन्नन्तरात्रस्य सातवाहन
 भूषते मूना शतपथमये १०२८ १०८० ख्रीष्टाब्देषु करमीरादेष्टे समभवत् ।
 रविनास्तेन बहवो प्रया तेनैव बृहत्कथाऽनिविष्णुना विराचभाषामयी निर्मिता
 अनीति हेतोर्न सर्वदृष्टप्रियाऽन सरहनभाषायां तरुणा मार आहृष्ट
 तदीर्घं नाम च बृहत्कथामञ्जरीनि कृतम् ।

तत्र च छात्रकाव्यप्रकरणेषु कश्चित् कश्चित् कथासु च वीरवर्णनं कृतम् ।
 १. यस्या अयमाश्रयः—उमावल्गाप्रमथान् चरणाखण्डक कशी । २. व्याख्या
 इवाभानि पश्य वापाय च शिवः कथादि । तत्र शत्रुघ्नशून्य श्रीमान्

सोमदेवभट्टोऽपि पूर्वोक्तानन्तराजराज्यवेलायामासीदिति निर्णयितव्यमेव तदीय
जन्म च करमीराभिधजनपदेषु वर्तते स्म । स च बृहत्कथामक्षरीमतिशय
सकुचिता नातिमनोरमा चावलोक्य श्रीमत्याऽनन्तराजमहिष्याऽत्यन्तविदुष्या
“सूर्यवत्या” श्रोत्साहित नाधिकसचिसमनतिविस्तीर्णं च प्रसादगुणोपेत
नितागत्स्वान्तावप्येवमम् बृहत्कथानुसारं कथासरित्सागरनामकं ग्रंथं सस्कृत
भाषायां ग्रथितवान् । अस्मिन् ग्रंथे सोमदेवभट्टेनेपदपि व्यत्ययो मूलापेक्षया
न कृतः तथा च तद्वाक्यम्—“यथामूलं तथैवैतन्न मनागप्यतिक्रमः”
इति । अथ कथासरित्सागरस्यैकानपठितमतरङ्गस्थितं मकरन्दिकोपाख्यानमेव
कुत्रचित् विषयान् व्यूनीकृत्य कुत्रचित् पात्राणां नामाणि चान्यानि विधाप्य
श्रीमता बाणभट्टेन निर्मिता कादम्बरीकथा उत्तरार्धे तु बाणसुतभूषणभट्टेन
बहुधा भिन्नवृत्तान्तो लिखितः । पूर्वार्धे तु न तथा । यथा विख्यातवीर्यवर्धने—
‘कर्णसुतकथेव सन्निहितविपुलाशला, शशोपगता च” इति कादम्बर्यां
मुक्तम् । एतन्मूलभूतं पाठं बृहत्कथायामस्ति—‘कर्णसुतं वटक
स्तेयशास्त्रं प्रवर्त्तकं । रयातौ तस्य सखायौ द्वौ विपुलाचलसम्श्रयौ शशो
मन्त्रिवरस्तस्य’ इति मकरन्दिकोपाख्यानान्तरगतं एव पाठं तस्मास्ति ।
अतः बृहत्कथा मूलकं च कादम्बर्यां स्पष्टमेव प्रतिभाति । अपि च—

जावाक्षेराश्रमवर्णने ‘किम्पुरुषाधिराज्यमिव मुनिजनगृहीतकल
शाभिपिभ्यमानद्रुमम्’ इति कादम्बरीपाठः । पुरा मुनयः किन्नराज्ये द्रुम
नामकन्तुपमभिषेचयामासुरिति बृहत्कथाकथाऽस्ति आश्रमपक्षे द्रुमा बृहदा
ग्राह्या राज्यपक्षे तत्रामा नृपो गृहणीयः तेन स्फुटं प्रतीयते कथासरि
त्सागरमूला कादम्बरीकथा, किञ्च ‘प्रलयानलशिखाकलापकपिञ्जजटा
भारभ्रान्तसुरसिन्धुरन्धकारातिर्भगवानुत्पटैकजासवासप्रोतिर्महाकालाभिधानः
स्वयं निवसति’ इति उज्जयिनीवर्णने कादम्बरीगतोऽयमपाठः । ‘यस्यां वसति
विश्वेश महारकाक्षवपुः स्वयम् । शिथिलीकृतकैलासनिवासव्यसनो हरः”
इति कथासरित्सागरस्य पाठः तेन स्पष्टं ज्ञायते समानत्वात् कथासरित्सागर
मूलिका कादम्बरीकथेति ।

कादम्बरीस्थितानां पात्राणां नामानि—विदिशा, शूद्रक, चाण्डालक
न्यका, वैशम्पायन शुक, विन्ध्यान्वीक्ष्यशास्त्रजीतरु, हारीत, जाबालि,
वज्रयित्री, तारापीठ, विन्नासवती, चन्द्रापीठ, शुकनास, वैशम्पायन,
इन्द्रायुध, हस्ते, गौरी, महाश्वेता, श्वेतकेतु, पुण्डरीक, चित्ररथनामकम्
श्वर्षेश, कादम्बरी, केयूरक, पुण्डरीकापरनामा वैशम्पायनाख्य शुकशिशु,
चन्द्रापीठ एव शूद्रक इमानि ।

कथासरित्सागरस्यपात्राणां नामानि नितान्तं तत्सदृशानि सन्ति । तथाहि
—काञ्चनपुरी, सुमना मुक्तालता, शास्त्रगजशुक, हिमाञ्चस्थितराक्षसीतरु,
मरीचि, पौलस्त्य, वसन्तरपुरम्, उद्योतिष्ठम, हर्षवती, सोमप्रम, प्रभाकर,
प्रियङ्गु, आशुश्रवा, पद्मकूट, हेमप्रभा, सनेरधप्रभा, वीक्षितमान्,
रश्मिवान् सिद्धिक्रमाख्यविद्याधरराज, मकरन्दिका, देवत्रय, सिद्धिक्रमा
ख्यशुक रश्मिवानेव सुमना, इतीमानि नामानि यथाक्रमं कादम्बरीगतपात्र-
नाम्ना सदृशान्यतस्तस्यास्तन्मूलत्वं स्पष्टमेव । अष्टौदसरोजरश्म्विद्वधार्मिक-
चण्डिका पद्मलेखेयादीनां केषाञ्चिद्गुणानि तत्तत्प्रकरणानुरोधादधिकानि सन्ति
कादम्बर्याम् न काचित्कति किन्तु शोभनैव दृश्यत प्राय ईदृशी शैली
आधाराश्रितग्रन्थानाम् (यद्येत्तरचरितादिकम्) । न हि तेन (आधेयग्रन्थे
प्रकरणाऽविरोधिनिशेषवर्णनेन) आधारस्य तावे (आधाराधेयसम्बन्धेनाधेय-
मूलकरत्वे) कतमोऽपि दोषोऽप्रसिद्ध प्रसिद्धो वा पद निघातु समर्थ इति ।

Merits and Demerits of Kadambari and Banas
works —

गुणदोषममालोचना—

“ श्लेषे केचन शब्दगुणविषये केचिद्रसे चापरे
ऽलङ्कारे कतिचित्सदर्थविषये चान्ये कथारवर्णने ।
आसर्वत्रगभीरधीरकविताविष्ण्वीचातुरी
सञ्चारो कविमिदम्भमिदुरो बाणस्तु पञ्चानन ” ॥

इति पद्यं श्रीचन्द्रदेवकविना नितान्तमनुकूलमेव बाणकविताया
अभिहितम् निखिलकवितागुणसत्तायाः समीचित्येन प्रतिपादनपरम् । यथा
विन्ध्यादवीकरणे, गिरिवनयेव स्याद्युसङ्गता मृगपतितेविता च, ज्ञानकीव
प्रसूतकुशलवा निशाचरपरिमृहीता च, राज्यस्थितिरेव चमरमृगवाज-
व्यजनोपशोभिता समदगजघटापरिपाजिता च, कचिदम्बरधीरेव व्याधानु-
गम्यमानतरङ्गतारकमृगा इत्यादि ।

यथा च हारीतपर्यन्ते—सुराज्ञेव निगूढमन्त्रसाधनचपितविग्रहः, जलनिधि-
रिव करालराङ्गमयडलावर्तनाभिगतः, भगीरथ इवासकृद्दृष्टगङ्गावतारः
वनचरोऽपि कृतमहालयप्रवेशः सुतोऽपि प्रबुद्धः, सन्निहितनेत्रद्वयोऽपि परित्यक्त-
वामलोचनः इत्यादि । यथा च जावाक्षेराश्रमपर्यन्ते—जलधरसमयमिव
वनगहनमध्यसुखसुप्तहरिम्, हनुमन्तमिव शिक्षाशकलप्रहारसञ्चरिता-
चास्थिसञ्चयम्, स्नायद्वविनाशोद्यताजुनमिषारब्धाम्निकार्यम्, परिपूर्ण-
द्विजपतिमण्डलसनापमपि सदासन्निहिततदगहनान्धकारम् इत्यादि
सर्वत्रैव कादम्बरीं तत्तद्वर्णनैः पूर्वोद्दिष्टपद्योक्तसकलगुणा स्फुटमेव प्रति
भास्वितराम् ।

श्लिष्टार्थाभिधानम् (श्लिष्टार्थकदैस्तत्तद्वर्णनां कथनम्) विशिष्टा शब्द-
चनाऽप्यसाधारण्यैव । कचिच्छृङ्गाररसस्य कुत्रचिदनुतररसस्य च सातिशयं
दर्शनं, विविधानामलङ्काराणां यथास्थानमभिनिवेशः स्फुटोत्कृष्टार्थस्य च
यथाविधिप्रदर्शनम्, वितताऽविततानां विशदानां तासां तासां कथानां
साशयमवबोधनप्रकरणे नियोजनञ्च हरयते । अतः प्रकटितकविचातुरी
कादम्बरी—कादम्बरीव नितान्तसेविताऽतिशयानन्दपारावारं मनो निमज्जयन्ती
केषां विदुषां मोहं नापादयति, केषाम्वा परितो रसमावाऽश्रितानात्प्राञ्जला-
राजहृता वनितेव बाणकविताऽनुपमपदविन्यासापहतमानसामानसेषु पदञ्च
निदधाति ।

‘यतः कुत्रचित्काव्ये श्लेषस्यैवाऽसीमा महिमा विद्यते । यथा—अयं सर्वाणि
शास्त्राणि हविजेष्ट च वक्ष्यति । सामर्थ्यकृद्मित्राणां मित्राणाञ्च नृपात्मजः ॥

यथा—पृथुकातंस्वरपात्रम् । यथा वासवदत्तायाम्—दशरथ इव सुमित्रोपेतः
 सुमन्त्राऽधिष्ठितश्चेत्यादि । क्वचित्तु शब्दरचनैव पटीयसीं परिपाटीमाश्रिता,
 यथा वासुदेवविजये—अतुङ्गधामानमिव प्रतोफितुम् प्रतुङ्गशीलान्मिब्रतो-
 ऽय राक्षसान् इत्यादि । अर्थोऽस्य—अद्यततेजसं सूर्यं हिसितुं हिसाशीजान्
 संगतारच राक्षसान् दृष्टेति ।

यथा च वासवदत्तायां चिन्तामणिनृपवर्णने—सर्वोर्वीपतिचक्रबाह-
 च्छामणिमेदिशोऽप्यणिर्मन्त्रीकृतचरणनलमणिरिति ।

केचित्तु रसमेव प्राधान्येन दर्शयन्ति—यथा वासवदत्तायाम् कामिनी-
 वर्णने—पुनर्दशनपृष्ठाविपुरस्तन्वीजनाऽनुचणवीचपमाणप्रियतमासु इति ।
 यथा वा—अनङ्गरङ्गप्रतिमं तदङ्गमङ्गामिरङ्गीकृतमानताङ्गयाः इत्यादि ।

परे खलङ्कारमहात्म्यमेव सर्वस्वं मन्यन्ते दर्शयन्ति च यथा वासवदत्तायाम्
 यस्तत्त्ववर्णने—समृद्धकासारशकुनिसार्यं इव निम्बिन्मरुत्तकः इति । यथा वा
 विनोक्तेरलङ्कारस्य पद्यम्—विना जलदकाजेन चन्द्रो निस्तद्गताङ्गतः । विना
 प्रीप्सोऽध्या मन्त्रुर्नरागिरजावत इत्यादि ।

कतिपये ॥ सतो विश्रम्भतोऽर्थस्यैव प्राप्सुर्न मुख्यमतिशयं वदन्ति यथा
 वासवदत्तायाम् चिन्तामणिवर्णने—पुटराष्ट्रोऽपि गुणप्रियः, चमानुगतोऽपि
 शुभमाश्रितः इत्यादि । यथा वा किराते—अचिराद्युविकासवच्चञ्चा ननु
 क्षयमीः फलमानुपज्जिकम् इति ।

अपरे विद्वांसः विविधकथावर्णनमेव पर वाग्यकृतिवत् सहृदयहृदय-
 गमत्त्वमभिदधति यथा दशकुमारचरिते कुमारगणां तेषां चरितानां वर्णनम्
 विश्रुतादीनाम् । कादम्बर्यान्तु साङ्ख्येनेमे प्रोक्ता गुणा विज्ञप्तयतः सर्वगुण-
 सम्पन्नेयमस्तीति । किञ्च युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः । वाय-
 प्पनावनप्यायो ललतीति स्मृतिर्यतः इति कीर्तिं कौमुदीस्यपद्य सत्यमेव प्रतीयते,
 महाश्रयैर्जनिकायाः कादम्बर्याः निर्मितेः परमरचनाचातुरीरीतिरचितत्वाद् ।
 तथा हि संप्र्यावर्णने—कमेख च खिरस्तंगत इत्युदन्नमुपलभ्य जातवैशाग्यो
 धीतदुक्लवदकलाभर, सतारान्तपुरः, पर्यन्तस्थिततनुतिमिरतमाजवन-

क्षेत्रम् गगनतलम् । यथा च पद्मासरोवर्णने—अनेककुसुमपरिमलवाहिनीमि-
र्वनदेवताभिः शवासवासितामिरिव वनराजिमिरुपकृद्धतीरम्, अपरसागरा
शङ्किभिः सखिलमादातुमवतीर्थैः जलधरैरिव बह्वपङ्कमजिनैः घनकरिभि-
रनवरतमापीयमानसखिलम् इत्यादि । यथा वा शाखमलीवृक्षवर्णने—
मुत्रस्फन्धावलम्बिभिरनिजवेह्नितैरहिनिर्मोकैष्टोत्तरीय इव, दिक्चक्रवाज-
परिमाणमिव शृङ्गता मुत्रनान्तरालविप्रकीर्णेन शाखासञ्चयेन प्रक्षयकाल-
ताण्डवप्रसारितभुजसहस्रमुद्रुपतिशक्लशेखरमिव विदम्बयितुमुद्यतः, पुराण-
तथा पतनभयादिव गगनस्फन्धमंलग्नः, अरातिलकविन्दुभिरिव कण्टकैराचित-
तनुः घनगजकपोलकण्डूयनकप्रमदनिज्जीनमत्तमधुकरमात्रेण लोहशृङ्खलाबन्ध-
निश्चलेनेव कल्पस्थायिना मूलेन समुपेतः । यैः पङ्क्तिभिर्यैः परिणामविरज-
दलमंहतिरपि स घनस्पतिरगिरिखदलनिचयश्यामल इवोपलक्ष्यते दिवानिशं
निज्जीनैरिति ।

यथा च शुकोत्पत्तिवर्णने—शकुनयो जमसि विरचितपंक्तयो मदकलहल-
धरदलमुखोत्पेपविकीर्णबहुल्लोतसमभ्यरतले कलिन्दकन्यामिव दर्शयन्तः,
सुरगजोन्मुखितविगलदाकारगङ्गाकमलिनीशङ्कामुपजनयन्तः, दिवसकररथ-
पुरगप्रभानुलिसमिव गगनतलमुपपादयन्तः, सञ्चारिणीमिव मरकतस्थलीं
विदम्बयन्तः इति । यथा च शुकशावकनिपातवर्णने—एकतमस्तु जरङ्गवरः
पूर्वोत्तपादपमाहृत्य कंश्चिद्वद्वदिवसजातान् गर्भंश्चुषिपाटलान् शाखमली-
कुसुमशङ्कामुपजनयतः, कंश्चिद्वर्ककत्रसरशान्, कंश्चिद्वोहितायमानचम्बु-
कोटीन्, ईपद्विघटितदलपुटपाटलमुखानां कमलमुकुलानाम् श्रियमुद्दहतां,
कंश्चिद्वनधरनशिरःकम्पव्याजेन निवारयत इव प्रतीकारासमर्थां, एकैकशः
फलानीव तस्य वनस्पतेः शाखासंचिम्ब्यः कोटरान्तेभ्यश्चशुकशावकानमहीन्
इत्यादीनां परमनैपुण्यलावण्यविलक्षणसंचयवर्ण्यविषयाणां कादम्बरी-
गतानां दर्शनात् प्रचुरमारचये स्थापयति स्थानं हस्तु विशानाम् । अतः
यथाश्रद्धानश्रवणे शाखाभ्ययनाऽनध्यायः स्मृतिविहितः तथा बाणभट्टस्या-
श्चर्यजनकां कृतिमाकर्णयन्तः प्रौढमनःशास्त्रिनाऽपि अकार्यवरां चर्यां ध्यायन्ति
नैमित्तिकां कादम्बरीकथाभावनाम् ।

अन्यच्च—जाता शिखरिडनी प्राक् यथा शिखरिडनी तथावगच्छामि ।
प्रागल्भ्यमधिकमाप्तुं याणो वायीं समूवेति, गोवर्धनेति । तथाहि—
स्त्रीसप्रागल्भ्यमापितुमसमयां स्त्रीत्वादकः वाग्देवी यायावतारमुपेतवती कृत्स्न-
तथा सविस्तरं काव्यं निमोतुम् । यथा प्रगल्भा शिखरिडनी भीष्ममाक्रमितु-
मममर्थां तदीयभायांश्चे भीष्मयाऽस्वीकृते सा प्रतिज्ञातवती यन्मया बहुशः
प्रापितेऽपि त्वदीयस्वामिषे त्वया सप्ताङ्गोक्तमतेऽद्वितीयग्रन्थनि पुरुषाकारं
शिखरिडनामकं गृहीत्वा सप्रागल्भ्यं स्वामाक्रमिष्यामीति ।

तथा च यायस्योरकटपायिद्वयनिर्देशनमुत्कृष्टया प्रगल्भया कवितयाऽसमया
प्रौढसारवत्या स्फुटमेव प्रतिभाति ।

गजहधिररक्तहरिसटाजोमजोहिभीमिराजसकाशिकतन्नुपाटलाभिरायामि -
भीमिरशिशिरकिरणदीधितिभिः पद्मरागरत्नशलाकासम्भार्जनीभिर्वद समु-
त्सारय्यमाये 'गगनकुट्टिमकुसुमप्रकरे तारागणो, सन्ध्यामुपासितुमुत्तराश-
वज्रानि मानसमरस्तीरमवतरति सप्तविमलदले, चपाजज्जङ्गकेसरकुसुम-
निकरमुदयगिरिशिखरस्थितं सविस्तारमिवोदिरय पल्लवाञ्जलिभिः समुद-
सृजति कानने, क्रमेण च गगनतलमवनरतो दिवसकरवारयारयावयूषधामर-
कलाप ह्योपलक्ष्यमाये मञ्जिष्ठारागलोहिते किरणजाले शनैर्हृदि भगवति
सवितरि, परंपासारप्यन्ततरुशिखरसञ्चारिणि चम्प्यासितगिरिशिखरे दिवस-
करग्रन्थनि हततारे पुनरिव कपीश्वरे वनमभिपतति बाह्यातपे, स्पष्टे जाते
प्रत्यूषसि इत्यादिवर्णनेषु पूर्वोद्दिष्टलोकादयः सर्वेऽपि गुणा राजन्तेतराम् ।
इतरकविवर्णनेषु प्रभातीयेषु तदंशेष एव लक्ष्यते यथा माधवविरचना—

“ कुसुमवनमपधि धीमदम्भोजलपटं
स्पर्जति मुदमुलूकः प्रीतिमूर्च्छकयाक ।
उदयमहिमरश्मिर्माति शीतोशुररतं
इतविधिलसितानां द्वी विधिप्रो विपाकः । ”

इति न कांचिदपि शोभामावहति तस्य पुरः यथा वा—

अरुणकिरणजालैरन्तरिक्षे गतर्चे ।

चलति शिशिरपाते मन्दमन्दं प्रभाते ।

युवतिजनकदम्बे नाथमुत्तोष्ठविम्बे

धरमगिरिनितम्बे चन्द्रविम्बं लक्ष्मणे ॥

इति च । अन्यत्वं यमूतपिक्ता प्राची रसपतिरिव प्राप्य कनकमित्याद्यपि
अकिञ्चित्तरमेव तत्पेक्षया । “ गद्यं कथीनां निकषं वदन्ति ” इत्युक्तं काव्या-
लंकारसूत्रेषु वामनेन तत्परमयुक्तियुक्तं प्रतिभाति तथैव हि दर्शितम् । न
हि तादृशमौलकृष्टं पद्यग्रंथेषु अपि यदा कयचित्चिद् विद्यते । तथा च वासवद-
त्तायां सुर्यधुकृतं प्रभातवर्णनं वर्णयति शोभाकान्चिद् विशिष्टां परभाषिकां
कादम्बरीनिरूपितप्रभातनिरूपणात् । किन्तु आधिक्येन शब्दचित्रता
चित्रयात् कस्यचित् विशिष्टभावस्य समुपेक्षया च । तथाहि—अथ कदाचिद्-
वसन्तायां यामवस्थां दधिघवले कालचरणकप्रासपियङ्ग हव निशा-
यमुनाफेनपुञ्ज इव मेनकानलमाज्जनशिलाशकल इव मधुच्छत्रावमपहलोदरे
पश्चिमाचलोपधानमुखनिखीनशिरसो राजतताटङ्ग इव शेषमधुमाजि चपक
इव विभावरीउष्वा अपरजलधिपयसिशङ्खकान्तिकामुके मज्जति कुमुदिनी-
नायके, कलप्रयोधचकिताभिसारिकासु सारिकासु, शिशिरकर्मितकुमुदधूलि-
मभ्यध्वक्षरणेषु पट्क्षरणेषु, प्रबुद्धाभ्ययनकर्मठेषुमठेषु, विभासरागमुल्लरकार्पदि-
कजने।पगीयमानकाव्यकथासु रथ्यासु, दुर्जनेष्विव दग्धस्नेहतयामन्दिमानमुपग-
सेष्वतिवृद्धेष्विव दशान्तमुपगतेषु विपद्यसदीश्वरेष्विव पात्रमात्रावशेषेषु शरद-
वासरजपमीष्विव नक्षत्रलङ्कृतपयोधरास्वासस्रमरणाष्विव जीवितेशपुरा
भिमुखीषु वसन्तवनराजिष्वित्कलिकावहुलासु, प्रियैराजिह्वमानासु
कामिनीष्वान्दोलितकुसुमकेशरकेशरेणुमुषि रणितमधुरमणीनां रमणीनां विक-
चकुमुदाकरे मुदाकरे सङ्गमाजि प्रियविरहितासु रहितासु सुखेन मुर्मुर्मिव
वसति समन्तादर्पकेदपंकेषुदहनस्य दूरप्रसारितकोकप्रियतमाहते मारुते वहति
इति ।

तद्येवपि यावत्स्यैव सर्वप्रधाना चमत्कृतिशालिनी कान्धीयनिलिखगुण-
मालिनी कृतिररित, उक्तमपि सूक्तिमुक्तावल्याम् “ याता दिवं साधुना, याये

गीर्वाणवाणीप्रणयिनिविधिना शायिते मृत्युशय्याम्” इति बहुधा स्फुटं प्रदर्शितमेवास्माभिरिह प्राक् । यद्यपि “ सुवंपुर्वाणमद्वय कविराज इति त्रयः । यकोक्तिमार्गानिपुण्याश्चतुर्षो विद्यते न वेति ” राघवपायद्वीये कवितं तथापि तत् यकोक्तिनैपुण्ये नाभिधायिनां कवीनां स्वरूपकथनपरम्, बहुशस्तस्य याणस्य कृतेलोकोत्तरत्वेन बहुधा प्रदर्शितत्वात् इति “ यादमाद्यविधौ याणः पद्य-वधे न सारंशः ” इति वाराणसीयमुद्रितपुस्तके प्रथमविभागीयचतुर्विंशतितमे पृष्ठे स्पष्टमुक्तत्वात् । अपि च—

वागीश्वरं हन्त मग्नेऽग्निम्-
मयैश्वरं वाक्शतितराजमीदे ।
रसेश्वरं स्तौमि च काञ्चिदासं
पायन्तु सर्वेश्वरमानसोऽग्निम् ।

इति काव्यमीमांसायामुदितम् ।

यथाशूद्रकवर्णने—नामैव ये निर्भिद्यारातिहृदयः विरचितनारसिह-
रूपाद्वयम् एकविक्रमाक्रान्तसकलभुवनतलो विक्रमप्रयायासितं च
जहासेव वासुदेवम् । अतिचिरकाललग्नमतिक्रान्तकुटुपतिसहस्रसम्पर्क-
कलङ्कमिव जालयन्ती यस्य विमले कृपायधारातले चिरमुवास राजलक्ष्मीः ।
यस्य च कृपायोनादृश्यमाणा सुमतेरःकृपाघटितकवचसहस्राधकार-
मण्यवर्तिनी परिकरतटाक्षितमदमजलासारदुर्दिनास्वभित्तारिकेव समर-
निशासु समीपमसहृदाप्रगाम राजलक्ष्मीः । यस्य च हृदयशिप्यामपि पत्नीन्
दिघञ्चुरिव प्रतापानले वियोगिनीनामपि रिपुमुन्दरीयामन्तर्जनितदाहो
दिवानिशं जज्वाल । इन्द्रनीलमणिकुट्टिमप्रभासम्पर्कस्थामायमानैः प्रणतरिपु-
निरवासमजिनीकृतैरिव चरणनखमयूखजालैरुपरोममावृतम् । इत्यादिना
पूर्वोक्तविमलमहागुणमालाऽलङ्कृतिः निर्मितततिगतिर्वाणस्य स्पष्टैव ।

अपि च विदग्धमुखमण्डने धर्मदासेक्तिः—रुचिरस्वरवर्णपदा रसभाववती
जगन्मनो हरति । तर्क लक्ष्मी नहि नहि वाणी वायस्य मधुरशरीरस्य
इति ।

अथंगतं शब्दगतमेति द्विविधमाधुर्यम् बाणस्य बाणवाजिरन्तरं भाति-
तराक्षितराम् । रमणीयताः रमणीया अप्यरमणीयतां यांति गुणाः
हावभावकटाक्षलावययादयः ।

अथंगतं माधुर्यं यथा—चाण्डालकन्यकावर्यने-अतिकठिनमणिकुट्टिम-
स्पर्शमसहमानाम् चितितले पल्लवमङ्गानिव विधाय सञ्चरन्तीम् ।

आपिञ्जरेयोत्सर्पिणा नूपुरमणीनां प्रमाज्जाधेन रञ्जितशरीरतपा, पांवकेनेव
भगवता रूप एव पद्मपातिना प्रजापतिमप्रमाणीकुर्वता जातिस्योधनार्थमा-
लिङ्गितदेहाम्, अनङ्गवारणशिरोनक्षत्रमालायमानेन रोमराजिल्लतालवाङ्गकेन
मेखलादान्ना परिगतजघनस्थलाम्, अतिसूक्ष्ममुक्ताकृतघटितेन शुचिनाःद्वारेण
गंगास्रोतसेव कालिन्दीशङ्कया कृतकण्ठमहाम्, शरदमिव विकसितपुण्डरीक-
लोचनाम्, अनङ्गकुसुमवापलेखामिव मुष्टिप्राद्यमष्णाम्, इत्यादिकमर्थ-
माधुर्यं प्रायः कादम्बर्यां सर्वत्रैव दृश्यते ।

शब्दगतं माधुर्यं यथा—स्तनयुगमधुजातं समीपतरवर्ति हृदयशोकाग्नेः ।
चरति विमुक्ताहारं प्रवमिव भक्ते रिपुस्त्रीणामिति ध्वजः शुक्लावकोक्तमाया-
वन्दोवद्धम् । यथा च पद्मासरोत्पन्ने—अनुरतमञ्जुदुग्धमदशवरकामिनी-
कुचकलशलुलितजलम्, अम्बुरुद्धमधुपानमत्तकलहंसकामिनीकृतकोज्जाह्वम्,
अनेकजलचरपतङ्गशतसञ्चलनेचक्षितवाचालवीचिमालम् इत्यादि शब्दमाधुर्यं
विदुषां मनःप्रियम् । यतो बाणवाणी श्रुतिं गतैव चमत्कारकारिणी
वर्तते इत्यमानकामिनीलावययापेक्षया । चित्तद्वीभावमयोद्भातो माधुर्यं
मुख्यते इतिदर्पणोक्तमाधुर्यलक्षणस्यार्थं शब्दे च सत्त्वात् । न च रसस्याङ्गित्व-
माप्तस्य धर्मा शौर्यादयो यथा गुणाः इति दर्पणोक्तदिशा च ये रसस्याङ्गिनो
धर्मा इति काव्यप्रकाशोक्तप्रकारेण माधुर्यादिगुणत्रयस्य रसवृत्तित्वा-
दर्थवृत्तित्वं शब्दवृत्तित्वं च दुर्लभमिति वाच्यम् । गुणवृत्त्याऽर्थादारोपेण
तदुभयगतसदमपि सम्यक्, यथाऽऽत्मधर्माशौर्यादयः शरीरे आरोप्यन्तेऽहं
शूर इत्यादि रीत्याऽतः परममाधुर्यशालिनी मानिनी बाणीयकविताकामिनी
हृत्तराम् मानसानि सुधियाम् ।

विमलविचित्रार्थवत्वादर्थगतम्, अटवगंधस्वाऽसंयुक्तवर्णदीर्घस्वरादि-
वर्णसमुपेतत्वाच्छब्दगतम् ह्युभयप्रकारमपि मधुरत्वम् पूर्वं यथाक्रमं प्रति-
पादितत्वात् ।

अत एव कवियशोवर्णयज्ञयदेव आह—हृदयवसतिः पञ्चवाणस्तु बाणः
इति । अर्थाद्बाणः कामदेवरूपः कविकुलकामिन्याः नविताया मानसे वसति
अतः सर्वकविविधकवितायाः सापत्न्यभावः बाणवाययाः सूचितः यथा—
माणीयगिर्येपि बाणः तासदृशगिरां हृदयगतोऽपि वर्तते सर्वविधकाम्यगुणो-
पेतत्वात् । यथाऽन्वमपि कामिनं पूर्णनायकगुणोपेतं भार्याऽभिज्ञापि कामिनी
काम्यतेतरामतः हृदयेन दधाति, तथेदाऽपि पूर्वोक्तोदाहृतेषु बाणवाचि परम-
रमणीयत्वदशनास्कुट्टेवपमा अथवा रतिरूपाया सकलकवितायाः कामिन्याः
भार्यारूपायाः हृदये भर्तृरूपः बाणः समुल्लसतितराम् पतिभावेन, अर्थाद्दाम्प-
त्यभावः कवितायाः बाणस्य च प्रकटितः । नदीदृशा कापि कस्यापि कविता
यत्र बाणेन वर्णितानां विषयाणां गुणानां च छाया वा ज्येष्ठा वाक्पभागो न
भवेत् अतः सर्वकवितामप्यगत्याद्दाम्पत्यभावः प्राधान्यात् महाकविमुकुट-
मणिरथ च बाणस्य स्फुटमेव राजतेतराम् ।

अतएव समलोऽपि सुधवर्ग एवमाह बाणविषये बाणोऽपिष्टं जग-
त्सर्वमिति । तथाहि—अथमिव हस्तस्थितकमलरोमाम्, मूर्धामिव-
मनोहारिणीम् अरययभूमिमिश्राणतरूपसम्पन्नाम् इत्यादि विशेष्यैः चापदालक-
भ्याऽनुपमम् विशेषणोयतां नाना । यथा च वचिरत्नमरभूमिरिव शरशतनिघिता,
अचिद्विधवेद्येभ्यस्तुल्यताल्लवत्रा—इत्यादिभिर्विभक्त्याटरीवर्जितोऽष्टोऽष्टम् । तथा
च सर्वत्र प्रसारितदीर्घमयूजमयद्वेनेवेत्येवा पराङ्मुखदशंनमिन निरुप्यता
कुनूहलेन विस्तारमिव सग्वना स्वर्गोत्तरेन रोमाश्रमिव मुञ्चता बाणोदाग्ना
नितगविविग्वरय विरचिनपरिवेशम्, अतःप्रविष्टकर्णपल्लवप्रतिविम्बेनातिमरसि-
द्यमानहृदयपरतलमेत्येवायेनेव निष्पतता मकरकेतुपादपोटेन स्नानमरेष्व
भूयिताम्, नूपुरमणिकिरणचक्रवालेन गुह्यनितम्बमरनिष्ठोरुयुगलसंज्ञापतामिव
कर्तुमुद्गच्छता स्मरयमानजघनभागाम्, निपतितसकलजोहृदयमरेयो-

धातिगुरुनितम्बाम् इत्यादि कादम्बरीस्थवर्णना लोकोत्तरेव भाति । शङ्खा-
ज्वरकम्पितैरिव कदलीवनैर्भयेत्कण्ठिनैरिव श्रीफलतरुणदैर्बासोर्ध्वदेशैरिव
स्वर्ज्वरनैः समन्ताद् गहनोक्तताम् प्रभूतरुधिरदर्शनेऽद्भुतमूर्त्तापतितेनेव प्रतिवि-
म्बेनास्तताग्रेण सवित्रां ताम्रतरीकृतैः चतुर्जम्बलप्रवाहैः पिच्छ्रिणीकृतान्त्रिराम्
हृत्पादिवर्णनं चण्डिकायाः परमाद्भुतमुद्गावयति कमपि विचित्रभावम् इत्यादिना
वाण्यस्य परममाधुर्यं नैपुण्यं ज्ञावयय वैजयय तारुण्यं च कवितायां द्रव्यते-
ऽन्यकाव्यवर्णितविषयगुणेषु ह्येतान्पूतैवातः कल्प्यते चाणोच्छिष्टमित्यादि ।

किं च पुराणमिव विभागावस्थापितसकलभुवनकोशम्, चन्द्रोदयमिव
मृदुकरसहस्रसर्वधितरलालयम्, ब्रह्माण्डमिव सकलजीवन्तोकस्यवहारकमणो-
स्पन्नद्विरण्यगर्भम्, महाभारतमिवानन्तगीर्क्यानानन्दितनरम्, यदुर्वशमिव
कुल्लभागतशूरभीमपुरुषोत्तमवक्षपरिपाकितम्, व्याकरणमिव प्रथममध्यमो-
त्तमपुरुषविभक्तिस्थितानेकादेशकारकाख्यातसम्प्रदानक्रियाव्ययप्रपञ्चसुस्थितम्,
इत्यादिना राजकुलवर्णने वाण्यस्य परमपौराणिकत्वैतिहासिकरत्नवैयाकरणत्व-
सकलशास्त्रज्ञत्वालंकारिकाग्रणीत्वाभ्युपगम्यन्ते । अग्रेष्वध्याने स्तत्कल्प्यते ।
यादृशो गरिमा महिमा मधुरिमाऽत्र वाण्यकृतौ ततो न्यून एवेतरकविरचनानु-
ज्जतो वाच्यमत्समाद् गृहीत्वैवान्ये कवयो व्यरचयन् तानि तानि काव्यनिर्माणानि
तेन स्फुटमेव—चाणोच्छिष्टं जगदित्यादि । महि काश्चिदृशो विषयः वा वर्णन-
कृतिरिवम् पञ्चास्पर्शि वाणेन । शृङ्गकादीनां सर्वेषामेवानेकैर्विशेषणैर्वर्णनेन
तेषां तेषां परमकाष्ठा प्रशंसायाः च स्वरूपसद्भावकमहत्तायाः दर्शिता इतरकवि-
रचनानु तच्छाया वा कश्चिद्वेश एव न दृश्यते । अतएव शाङ्गधरपद्धतावुक्तम्—
हृदिजग्नेन वाणेन यन्मन्दोऽपि पदक्रमः । मयेत्कविकुरङ्गायो चापलं तत्र
कारणम् इति ।

Kinds of 'Gadya' Kavya and the Distinction between
'Katha' & 'Ākhyāyika'

कादम्बरीयं कथागतं काव्यम्—अपादः पदसन्तानो गद्यमितिदण्डिनेक-
त्वाद्—तथा च भोजोऽपि आख्यायिकाकथा खण्डकथा परिकथा तथा

क्यालिकेति मन्यन्ते गद्यकाव्यं हि पञ्चवेति पञ्चविधं गद्यकाव्यं सन्मन्ये
 कथारयकमेतत् । दयदी तु काव्यादर्शे गद्यस्य द्वैविध्यमाह—गद्यमाख्यायिका
 कथा इति तस्य प्रमेदौ द्वौ, तयोराख्यायिका किञ्च “ नायकेनैव वाच्यान्या
 नायकेनेतरेण वा । स्वगुणाविष्टिया होपो नाग्रभूतार्थशंसिनः ” इति
 तद्द्वयकथनात् । पुनर्दयिदना द्वयोरैक्यमेव सिद्धान्तितम् स्फुटस्य मेदस्या-
 भावात् । कथाया अपि नायकनिर्माणसद्भावात् इत्यादिना, परन्तु कथा नामैव
 केवलं पृथक् । आख्यायिकाकथयोर्बोधये स्फुटमुक्ते तत्रैव समाहि—

गद्येन युक्तोदात्तार्थां सोच्छ्वासाऽऽख्यायिका मता ।

वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ॥

वक्तुं चापरवक्तुं च कात्रे भाव्यार्थशंसि च ।

कथैरभिप्रायकृतीरङ्गनैः कैश्चिदङ्किता ॥

कन्याहरणसंग्रामविप्रलंभोदयान्विता ।

न वक्तापरवक्ताभ्यां युक्ता मोच्छ्वासवत्यपि ॥

दर्पणेऽप्युक्तम्—कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ।

कचिदत्र भवेदाख्या कचिद् वक्तापवक्तुके ॥

आदौ पद्यैर्नमस्कारः खडावेष्टुं तदीर्घतनम् ।

इति द्वयोः क्रमेण कथयसद्भावात् ।

आख्यायिका कथावस्यात् कवेरंशादिकीर्तनम् ।

अस्यामन्यकवीनां च वृत्तं पद्यं कचिद् कचिद् ।

कर्पाशानां म्यदप्येदः पारवात इति वक्ष्यते ।

आर्वावक्तापवक्तायां दम्दमा येन केनचित् ॥

अन्यापदेशेनारण्यसगुणे माध्यायंसुधनम् ।

हर्षवर्तिनादि । सामस्त्येन तु अनुविधम् गद्यमुक्तम् दर्शयै—

वृत्तपद्योन्मिश्रं गद्यं मुक्तं वृत्ताधि च ।

गद्येदुत्कृष्टविद्यायादम् पृथक् तु अनुविधम् ॥